

WORKS FOR TRUMPET
BY CANADIAN PRAIRIE COMPOSERS
IN PUBLICLY ACCESSIBLE
NON-ARCHIVAL HOLDINGS:
TOWARD ESTABLISHING
A REPERTOIRE DATABASE

A Thesis Submitted to the College of
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By

Daniel Jacob Funk

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ABSTRACT

Trumpet repertoire listings currently available to the public are often unsuitable for music instructors as means of adequately selecting repertoire for their students. This thesis will first discuss shortcomings of current trumpet repertoire lists and how a new listing would better serve the purpose of selecting new and appropriate works. A repertoire database design is presented with its many features, both musical and bibliographical. Further, technical considerations and issues concerning the implementation of such a database are discussed.

Works for trumpet by Canadian Prairie composers was chosen as a body of repertoire to be cataloged in the database, as a means of presenting a prototype and therefore of limiting the number of initial database entries. Listing only works accessible in libraries and other public holdings warrants that pieces will be available for performance by the database users.

As the application of the proposed database to this specific body of repertoire demonstrates, the database will be helpful to trumpet instructors seeking repertoire for students, as well as professionals wishing to create varied programs for performances and recordings, which include Canadian Prairie trumpet repertoire.

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LIST OF ABBREVIATIONS & INDUSTRY TITLES

ACWC – Association of Canadian Women Composers
AMICUS – Canadian National Catalogue
ASP – Active Server Page
CLC – Canadian League of Composers
CMC – Canadian Music Centre
CSV – Comma Separated Values
ECCS – Edmonton Composers Concert Society
EMC – Encyclopedia of Music in Canada
MIDI – Musical Instrument Digital Interface
ISMN – International Standard Music Number
ICM – Institute of Canadian Music
ITG – International Trumpet Guild
OCLC – Online Computer Library Center
PHP – PHP Hypertext Preprocessor
SMFA – Saskatchewan Music Festival Association
SOCAN – Society of Composers, Authors and Music Publishers of Canada
SQL – Structured Query Language

PREFACE

The main goal of the preface is to present the author's motivations and inspirations for the choice of thesis topic, whereas the introduction of the thesis focuses on the contextualization of the thesis with existing publications in the areas of repertoire listings and pedagogy.

Works for Trumpet

Works for trumpet were chosen early on as a focal point for the thesis. Many reasons for this choice exist, most importantly the fact that the author has been both a trumpet player and a pedagogue for a large portion of his life. Through studies at the University of Saskatchewan and involvement in numerous ensembles in Saskatoon and throughout the province, ties with many trumpet performers and instructors have been formed and these ties created a strong foundation for the research portion of the current thesis.

By focusing solely on works for trumpet one can see how practical the new work listing is in cataloging instrument-specific aspects of compositions. The general musical features cataloged for each piece may be transferred to listings for other instruments with alterations required only in the instrument-specific portions.

Publicly Accessible Holdings

The author considered it vital to include in this listing only works that are readily available for performance. As such the works needed to be easily accessible to trumpet pedagogues. For the most part this means that works were drawn from library sources, publishers, composers and the Canadian Music Centre (CMC). Richard Belford, University of Saskatchewan Music Librarian, obtained most of the works that

were not readily available and made them accessible through the holdings of the University of Saskatchewan Music Library.

Canadian Prairie Composers

Identifying a large number of works for trumpet to be cataloged in the proposed database would not be difficult; in discussion with Professor McNeill it was decided that focusing on a limited body of repertoire would be of great benefit. Though limitation by geographic area was chosen as the principal criterion in the present document, one could have chosen other limiting criteria, such as repertoire from a specific time-period, or works by a particular composer.

The two main reasons for choosing to limit the body of repertoire by geography, namely to trumpet works by Canadian Prairie composers, were the geographical proximity of the author to the subject matter and the relevance of the compositions to the personal history and studies of the author. Numerous ties between the author and trumpet instructors and performers as well as composers from the Canadian Prairies, and in particular from the Province of Saskatchewan, existed at the outset of this project. Having spent much of his adolescence in Austria though, the author felt disconnected from his prairie roots and has reconnected to them through research in the chosen area. Further, there are currently no listings of works for trumpet by Canadian Prairie composers.

One component of the author's Master's program was an independent study class in brass pedagogy during the first year of studies, under the direction of Professor John Griffiths of the University of Regina. The main component of the final project for the class was a series of interviews with private brass instructors from Saskatchewan and Alberta with the result being a major research paper that addressed many aspects of

brass pedagogy. It was during these interviews that the idea of an improved method of repertoire listing first arose, in response to the many complaints by teachers that there was no adequate means of discovering new repertoire. The idea of an improved listing was well beyond the scope of the final paper for that class, but has served as the basis for this thesis.

A Repertoire Database

A series of interviews sparked the idea of improving upon current forms of repertoire listings for trumpet. Owing both to the concerns voiced by various brass teachers and to the author's personal background as private trumpet teacher it became clear that the new type of listing would be designed mainly with the interests of teachers of elementary and secondary trumpet students in mind rather than university-level students and professionals (the latter two groups usually require little assistance in selecting repertoire for themselves). Consequently a list of features to be included in the catalog was outlined. Personal knowledge and experience, a number of books on trumpet pedagogy¹ as well as personal interviews with brass teachers² and with Richard Belford³ influenced the choice of which features to include.

Choosing to design the listing for later implementation with computer database software stems from personal interest in such a project, software expertise of the author,

¹Eleanor Victoria Stubley, "Guidelines for Analysis of Brass Ensemble Music," *Guidelines for Analysis of Music for Student Performers*, by Patricia Martin Shand, Eleanor V. Stubley and Cameron Walter, ed. Patricia Martin Shand (Toronto: Canadian Music Education Research Centre, University of Toronto, 1998), 42-66; Scott Whitener, *A Complete Guide to Brass Instruments and Pedagogy* (New York: Schirmer Books, 1990).

²Natalie DeJong, in-person interview by author, 2 December 2005; Terry Heckman, in-person interview by author, 6 December 2005; Arlene Shiplett, in-person interview by author, 16 January 2006.

³Richard Belford, in-person interview by author, 13 September 2005.

and the convenience it will ultimately provide the user. Previous listings have only been available in hardcopy or full-text, which means one would have to read any such list in its entirety in order to find a certain piece, or a number of pieces, with particular musical or trumpet-specific features. It is anticipated that this project, will provide a means of using technology to assist trumpet performers and pedagogues in the selection of repertoire.

1. INTRODUCTION

1.1. Digital Repertoire Resources

Finding repertoire for students is likely one of the most time consuming and difficult tasks a private trumpet instructor must perform. Repertoire lists and databases serve as an extremely important resource for private teachers of all instruments. These lists have been available in printed forms such as books and journal articles for many years and several have made the transition to digital media in the past ten to fifteen years.¹ Trumpet and brass pedagogy do not receive as much attention as vocal and piano pedagogy.² This is in part reflected in the availability and quality of online repertoire resources for the latter when held in comparison with the former. While repertoire lists for trumpet are available in various forms, very few of them prove useful in selecting pieces that match the precise skill set of a specific student. In order to

¹ “ITG – Contest List - Ohio,” n.d., <<http://www.trumpetguild.org/ohiocontestlist.html>> (23 February 2006); “Texas Contest List – International Trumpet Guild,” n.d., <<http://www.trumpetguild.org/texascontestlist.html>> (23 February 2006); Bernhard Brüche, *Horn Bibliographie* (Wilhelmshaven: Heinrichshofen’s Verlag, 1970); Thomas G. Everett, *Annotated Guide to Bass Trombone Literature*, vol. 6 of *Brass Research Series*, 2nd ed. (Nashville: The Brass Press, 1978); Patricia Martin Shand and Cameron Walter, “The John Adaskin Project,” n.d., <<http://adaskin.musiccentre.ca>> (28 September 2005); J. Mark Thompson and Jeffrey John Lemke, *French Music for Low Brass Instruments: An Annotated Bibliography* (Bloomington: Indiana University Press, 1994).

² Entire journals are dedicated to piano and vocal pedagogy—for example *The Journal of Research in Singing and Applied Vocal Pedagogy*—and yet trumpet-related journals often only feature individual articles related to pedagogy.

understand the types and quality of digital resources that are currently available for instruments other than trumpet, some of the largest and most popular resources need to be reviewed.³

One main Canadian source for graded and reviewed repertoire is the “John Adaskin Project” of the CMC,⁴ which was started in the 1960s. It contains lists of reviewed Canadian repertoire in the following categories: string ensembles; violin; band; brass ensembles; jazz bands; flute; and clarinet. While the scope and intentions of the “John Adaskin Project” are somewhat similar to that of the proposed database there are vast technological differences between the two. The “John Adaskin Project” research results are only available in full-text and are consequently not searchable by pedagogically relevant musical features, such as trumpet range⁵ or key signatures, even though these features are recorded for each piece. In order to find a work or multiple works with a given range one must browse through all entries and manually identify the appropriate pieces.

One of the largest and most useful repertoire resources currently available in digital form is the “Musica”⁶ database of choral music, which is available in both online and DVD formats. The 2006 DVD version contains 146,627 works by 26,612 composers. The search tool for both versions is extremely comprehensive and can be customized, allowing searches on any number of characteristics. These characteristics

³ A detailed account of current methods for trumpet repertoire selection follows in Chapter Two.

⁴ Shand, “The John Adaskin Project.”

⁵ “Range” refers to the extreme pitches of a piece, lowest and highest, whereas “tessitura” refers to the part of the range used most frequently in a piece.

⁶ “Musica International Database of Choral Music,” 2 October 2006, <<http://www.musicanet.org>> (20 October 2006).

include title, language, date, type of choir, conductor difficulty, choir difficulty, instrumentation of accompaniment, number of soloists, tonality, as well as many detailed features pertaining to composers, publishers and authors of text. “Musica” is a powerful resource for choir instructors not only because of the breadth of the content, but also because of its quality interface, which melds traditional repertoire lists with pedagogical and technological concerns.

In a similar vein, there is a resource for piano repertoire entitled “Pianopedia,”⁷ which exists only in an online version. Fewer features are listed for each piece than is the case with “Musica” and searches can be conducted only according to composer, nationality, title, key, mode, duration, date, and type of piece. One feature “Pianopedia” shares with “Musica” is the ability for users to submit new works to the catalog. This feature forestalls against the concern that the database becomes obsolete.

“The Aria Database,”⁸ as is true of “Pianopedia,” includes information on scores and recordings, with “The Aria Database” containing actual web links to online purchasing sites. This database allows for searching mainly by bibliographical characteristics, but also by basic features such as range, and voice type.

The “Young Band Repertoire Project”⁹ lists many helpful features, but it does not have a search tool. One hundred and sixty of the one hundred and eighty-six works have received detailed overviews, which include vital information on style/form, key

⁷ Eric Brisson, “Pianopedia”, n.d., <<http://www.pianopedia.com>> (20 October 2006).

⁸ Robert Glaubitz, “The Aria Database - Information, Translations, and MIDIs of Famous Opera Arias for Singers and Music Lovers,” n.d., <<http://www.aria-database.com>> (20 October 2006).

⁹ Brian Harris, “Young Band Repertoire Project,” 10 March 2000, <<http://imr.utsa.edu/ybrp>> (20 October 2006).

signatures, ranges, rhythms, duration plus a section with additional comments. Based on the information listed for each piece, teachers are able to make decisions about the repertoire they are choosing for their band, taking into consideration the band as a whole and the strengths and weaknesses of individual sections.

At this time there are no digital repertoire resources specifically for trumpet that list vital musical features allowing users to search and browse according to these features.

1.2. Canadian Prairie Composers

With two of the Canadian Prairie Provinces, namely Alberta and Saskatchewan, having celebrated their centenaries in the past two years there has been a resurgence of interest in all Prairie subject matters. This thesis not only sets the parameters for a new type of trumpet repertoire listing, but also represents an effort to help make known musical works for trumpet created by Canadian Prairie composers.¹⁰

As is evident in the biographies of the composers the Prairies represent a transitory region. Some composers born on the Prairies have moved to other areas of the country and the world, still many have stayed close to home. Also, one should not neglect the number of composers who have moved to the Prairies and chosen to settle here, both in the early and latter parts of the past century. All of these composers have left a mark on the body of Canadian Prairie music and a number of them have contributed to the body of work for trumpet.

¹⁰ For the sake of this research project a “Canadian Prairie Composer” is defined as anyone who has written music and has lived in one of the Canadian Prairie provinces (Alberta, Saskatchewan, Manitoba) or has been associated with a musical ensemble or educational institution in one or more of these provinces for five or more years. Both professional and amateur composers’ works will be included in the proposed database.

2. THE PROPOSED REPERTOIRE DATABASE

2.1. Introduction

The database proposed in the current document is a new form of repertoire listing, in this case specifically for trumpet, that lists bibliographic, musical, and instrument-specific features, which among other things will ultimately help a trumpet instructor select pieces that are “appropriate” for a given student. “Appropriate,” in this case, meaning a piece that is not too far beyond the student’s current level of musical knowledge and instrument proficiency. The proposed database seeks to create a method of repertoire listing that will offer many improvements over existing means of work citation, with the anticipated overall result being more efficient and effective repertoire selection for students by their instructors.

This document is merely the design and description of the proposed database and does not include an actual implementation thereof. There are a number of reasons for this, the salient ones being of technological nature. Implementation of a database needs to be specific to the platform on which it is to reside. The author is hopeful that in the future such a database could reside, with a web-interface, on a server of an online trumpet forum (for example the International Trumpet Guild website), a university server, or one of the many trumpet message boards on the Internet. Moving an implemented version of the database outlined in this paper to a pre-existing system would require extensive adapting of either the database itself and/or the interface.

Making these changes would be more time consuming than creating a new system-specific implementation on some chosen server.¹

2.2. The Difficulty of Repertoire Selection

A significant portion of every private music instructor's time is spent selecting repertoire for their students, repertoire that is appropriate for both the student's ability level on the instrument as well as their general music knowledge—general musical knowledge consisting of items such as key signatures, keys, modes, meters, tempi, accidentals and rhythms. Since there are vast differences of ability and musical knowledge among students, selection of suitable repertoire is a difficult task. Within each broader ability-level (beginner, intermediate, advanced) individual students display certain strengths and weaknesses, making it difficult to assign a single ability-level to any particular individual. This is especially true for many students who are learning a second instrument. While their general musical knowledge may be very well developed, their playing ability on the second instrument is still in its infancy.

Further, repertoire selection is influenced by the teacher's choice of whether a piece is to be used to teach a new skill (e.g. a new note or key) or to help the student reinforce already acquired skills and knowledge. Thus, repertoire itself is often considered a teaching tool. If teachers want to introduce only one new skill at a time, they will want to limit the other skills to ones the student already knows. For example, if introducing a new note, the teacher may not simultaneously want to introduce a new rhythmic value. Current repertoire selection methods for trumpet compositions do not allow a teacher to make such refined searches.

¹ The author has created a workable prototype of the database with limited functionality. It is available for viewing at <http://www.whogotdafunk.com/trumpetdb/>

Attempting to identify repertoire that will meet the needs of the teacher and the student is not an easy task considering the resources currently available. Most teachers have to resort to pieces with which they are already familiar, since finding a new piece with current methods is time consuming and often does not produce the desired results.

2.2.1. Findings from Teacher Interviews

Among brass instructors across Western Canada interviewed for a brass pedagogy class there was an overwhelming consensus that repertoire selection was among the more difficult tasks a private music teacher faces.² This is especially true with respect to finding new pieces. Teachers commented that using a simple six point grading system was not terribly helpful when attempting to identify an appropriate piece and that most often they would not choose a new piece for their students until they had actually seen or played the work themselves.³ Considering that some teachers have studios of over thirty students and with new works being published regularly, the teacher's task of assessing new works for each of his or her students may prove very time consuming.

² In twelve interviews with Western Canadian private brass instructors, conducted between January and March of 2005, all teachers, with whom repertoire selection was discussed, claimed it was among the more difficult tasks of their teaching duties. These interviews were part of the final class project for the graduate seminar in brass pedagogy, instructed by John Griffiths.

³ Standard grade-level systems for trumpet repertoire usually list five or six different levels of difficulty, with levels one and two typically assigned to beginner-level works, levels three and four assigned to intermediate-level works, and level(s) five (and six) assigned to advanced repertoire. A grade one piece will generally only require beginner-level skills for all areas of playing while a grade two work might require intermediate-level skills in one or more areas. Similarly a grade four piece may include one or more advanced-level skills, while a grade three piece requires only intermediate level skills.

The twelve prairie brass teachers interviewed also stated that there is no centralized listing for new repertoire and therefore they usually choose new works from the catalogs of large music publishers or in some cases from local publishers. Not only does selection from publisher catalogs dismiss a large part of the overall body of new repertoire, it also limits the selection process to whichever methods these companies provide. While certain smaller publishers can refine their search tools and listings on a regular basis, larger companies deal with vast amounts of pieces for a variety of instruments and thus their listings and search tools are often more general in nature. When teachers choose repertoire from these sources, they may well be limited to information on title, composer, publisher and the assigned grade level.

2.3. Analysis of Current Means of Discovering Repertoire

2.3.1. Sheet Music Stores

Of the teachers interviewed, most stated that personal assessment of a piece is the best way of deciding whether or not it is appropriate for a specific student. Many teachers stated they prefer finding pieces at a local music store. When assessing a piece in person, the teacher can target the exact features he or she is either seeking or meaning to avoid for a particular student. This process can be beneficial, though examining multiple pages of music to find the right piece(s) can be a cumbersome process. Further, music stores in small centres often have a limited selection, and when this is the case teachers are forced to order pieces if they want to assess them. While many stores do not require the purchase of the pieces, the time delay is inconvenient and the wait does not always prove worthwhile. Another factor that sometimes keeps teachers from utilizing local sheet music dealers is that the dealers may not always stock the most recent repertoire listed in publishers' catalogs.

2.3.2. Publisher Catalogs

Publisher catalogs are among the most common means used by trumpet teachers today for selecting new repertoire. The catalogs are widespread and readily available either in music stores or are downloadable from the Internet. These catalogs are among the most up-to-date sources for repertoire selections, with certain publishers bringing out quarterly updates to their annual catalog. Some publishers have exclusive rights to all works by a composer, thus making it convenient for a teacher to find works by a specific composer.⁴ Depending on the size of the publisher, the catalog can include hundreds of pieces and books of all levels for a given instrument.⁵

While the online search tools provided by most publishers are very convenient and fast for helping a teacher find a specific piece, none of the online search tools allow for searching by detailed musical features. Usually the only reference given to users is the standard one to five or one to six grade level. Some Internet sites, such as [jwpepper.com](http://www.jwpepper.com) indicate from which US State festival list the grade level was derived and thus one can identify pieces of the same overall grade level. However, detailed information that is vital for teachers, such as range and tessitura, tempo and rhythmic values are not mentioned.⁶ Complicating matters is the fact that it takes considerable effort to find a reseller if publishers do not offer direct purchasing.

⁴ For example: "Curnow Music Press," n.d., <<http://www.curnowmusicpress.com>> (10 January 2007).

⁵ An online search of the keyword "trumpet" in the category "instrumental solo" on the Hal Leonard website on 10 January 2007 resulted in the identification of 362 items; "Hal Leonard Online," n.d., <<http://www.halleonard.com>> (10 January 2007).

⁶ Llorenc Balsach, "Classical Sheet Music Publishers & Distributors Catalogs," n.d., <<http://www.lamadeguido.com/catalogs.html>> (10 January 2007).

2.3.3. Library Sources

Public and institutional libraries are common starting points for performers and teachers seeking repertoire for themselves or for their students. Libraries are especially useful if there are special collections of a particular composer, a genre, or an era. These collections may exist because of donations by the composer⁷ or on account of the geographic proximity of composers to specific libraries.⁸ Owing to the large volume of works for any given instrument it is necessary that libraries specialize in their holdings, using criteria which often renders the works less than beneficial from a teacher's perspective.

2.3.3.1. Library catalogs

Library catalogs generally have very little functionality geared toward helping users search for specific items of sheet music. A systematic call number system, if in place, can prove to be quite a useful tool in the search process,⁹ though there is still no functionality for finding pieces according to instrument-specific or musical features. The only way to determine if a piece is appropriate or not, is to retrieve the piece from the stacks and to assess it, which is very time consuming. Search tools such as OCLC FirstSearch¹⁰ or the National Library of Canada's AMICUS¹¹ are comprehensive in terms of their scope, however they lack in functionality with respect to searching according to detailed features.

⁷ For example: University of Calgary, Richard Johnston Archives.

⁸ For example: The University of Saskatchewan Music Library's "Saskatchewan Music Collection" contains the complete works of Murray Adaskin and has up-to-date holdings for some composers currently living in the province, such as Elizabeth Raum.

⁹ For example the Library of Congress call number system.

¹⁰ "OCLC FirstSearch," n.d., <<http://firstsearch.oclc.org>> (11 January 2006).

¹¹ "AMICUS," n.d., <<http://www.collectionscanada.ca/amicus>> (11 January 2006).

2.3.3.2. Encyclopedias

Most libraries with sections devoted to music have either one or more music encyclopedias on hand.¹² These encyclopedias serve as repertoire search tools for performers seeking works by a specific composer, era, or genre, however they are even less useful for music instructors than are other search methods, since they do not make any mention of a difficulty level for pieces. Rather, work entries may be limited to general bibliographic information, such as title and year of composition. For large and well-known pieces a short descriptive paragraph relating to aspects of the composition may exist, though the information is usually of limited pedagogical value.¹³

2.3.3.3. Bibliographies

Libraries with comprehensive music collections own bibliographies containing extensive lists of works that are usually dedicated to a specific instrument, genre, time period, or geographic area.¹⁴ Again, these lists prove extremely helpful for performers, but owing to a lack of detailed information on musical and instrument-specific features of a piece they are not always useful for instrumental instructors. Another reason bibliographies are not always beneficial is that they go out of date very quickly. With

¹² For example: *New Grove Dictionary of Music and Musicians* and *Die Musik der Geschichte und Gegenwart*.

¹³ For example: Georg Feder, "Haydn, Joseph," in *Die Musik In Geschichte und Gegenwart*, ed. Ludwig Finscher, 2nd revised edition, Personenteil vol. 8, (Kassel: Metzler and Bärenreiter, 1994-), col: 1046.

¹⁴ For example: Amy Gilreath, "A Bibliography of Trumpet Concertos from the Former Soviet Union," *International Trumpet Guild Journal* 19, no. 2 (December 1994): 49-54 [limited to Russia]; Norbert Carnovale, *Twentieth-Century Music for Trumpet and Orchestra: An Annotated Bibliography*, vol. 3 of *Brass Research Series* (Nashville: The Brass Press, 1975) [limited to works between 1900 and 1975]; Paul Bradley, "An Annotated Bibliography of Unaccompanied Trumpet Solos Published in America," D.M.A. Thesis University of Illinois at Urbana-Champaign, 1989 [limited to American publishers].

new works being published monthly, and sometimes even weekly, it is impossible to keep a bibliography in book form up-to-date. The only way to be current with newly published materials is either via a journal subscription service or via Internet website. Unfortunately there are no journals dedicated specifically to trumpet repertoire, some, such as the *International Trumpet Guild Journal*, do include reviews of newer works.¹⁵ In order to compile a current list one would need to go through all journals manually every month and would still find that the list has little chance of remaining either comprehensive or current. An online listing with the option for soliciting user submissions, on the other hand, has a far better chance of being up-to-date and complete.

In order to limit the number of pieces to be cataloged bibliographies generally employ at least one limiting criterion. Over the past number of years the capacity of digital storage devices has grown immensely, while the physical size of such storage devices continues to become smaller. A list containing hundreds of thousands of works can easily fit on a memory card or be hosted on a web-server. This is a luxury that does not exist with current bibliographies in book form. Also, such book-form bibliographies have only limited search capabilities, since they are in paper form. At best they are searchable by grade level, composer, title, and publisher.¹⁶

¹⁵ For example: "Music Reviews," ed. Keith Johnson, in *International Trumpet Guild Journal*, 12, no.1 (September 1987 and newer).

¹⁶ For example: Bradley, "An Annotated Bibliography of Unaccompanied Trumpet Solos Published in America."

One advantage of bibliographies is the ability to “browse” works within the specified limitations of the volume.¹⁷ Occasionally people are overwhelmed by the sheer volume of entries in digital collections and thus prefer browsing a list printed in book form. For this thesis, the total number of works is relatively small, due to the selection of a geographical criteria (music of Canadian Prairie composers) and the instrument criterion (trumpet). Consequently potential users are unlikely to feel overwhelmed by the number of works listed. If, the scope of the database were to grow, one could argue strongly that pieces need to include several identifiers that would allow users to group pieces together for “browsing” purposes.

2.3.4. Festival Lists

Another common means of finding grade-level-specific repertoire is the use of festival lists. This is particularly useful if one is already familiar with some of the works on such a list. By comparing the grade level of a piece one already knows with other works included in the festival list one can speculate as to which pieces will be of similar difficulty. In the United States, countless State and festival lists are compiled and maintained by State festival or band associations.¹⁸ These lists are sorted by grade or class levels, which is helpful to teachers; however, little information besides title, composer, and publisher is available. Canadian listings, such as that of the

¹⁷ For example Everett’s annotated list is limited to bass trombone repertoire while Thompson’s list is limited to French music for low brass. Both sources list much information and are excellent for “browsing”; Everett, *Annotated Guide to Bass Trombone Literature*; Thompson, *French Music for Low Brass Instruments*.

¹⁸ See, for example: “ITG – Contest List – Ohio”; and “Texas Contest List – International Trumpet Guild.”

Saskatchewan Music Festival Association (SMFA),¹⁹ are often sorted by age group, which is even a less useful measure of assessment than are graded lists.

Overall festival lists provide a starting point in finding new repertoire, since they contain large numbers of works and are updated periodically. On the other hand, festival lists usually contain minimal information about specific musical characteristics, such as the range called for in a composition or its duration. A teacher still needs to assess individual pieces to see if they are suited for a specific student.

2.3.5. Method Books and Books on Pedagogy

Some method books and books on pedagogy include repertoire suggestions and even lists of pieces that correspond with a certain topic or exercise.²⁰ Such is not consistently the case, and often only a limited number of repertoire suggestions are given. The suggested works may feature a specific characteristic, but the teacher must still assess the piece in order to decide whether or not it is appropriate for a particular student. As with most current methods of repertoire listing, little information is given for each piece and thus the usefulness for instructors is limited. On the positive side of the equation, one could argue that the pieces listed in methods and pedagogical books written by well-known authors represent a reviewed collection of works.

2.3.6. Online Tools

Currently a number of online tools are available to trumpet instructors to aid them in their repertoire selection for students. Some of these resources are merely digital versions of previously mentioned sources, such as festival lists, made available

¹⁹ “Saskatchewan Music Festival Association,” n.d., <<http://www.smfa.ca>> (13 January 2006).

²⁰ See, for example: Whitener, *A Complete Guide to Brass Instruments and Pedagogy*.

to the public via the Internet. However, there are only a few websites on the Internet that introduce new works to teachers and performers. The best example of these is the “ITG Youth” website, which has a separate section entitled “Solo Reviews” dedicated to trumpet repertoire.²¹ The section is split into four ability levels with the bulk of the fifty-three works listed being in the beginner and junior-high categories. Unlike other online sources, the “ITG Youth” website lists the highest note for each piece and provides a short description of the work. A search function is not available, which means teachers and performers must invest time in reading through all entries.

There are numerous “message boards” for and by trumpet players on the Internet and some of them have entire portions dedicated to the discussion of repertoire.²² These are excellent starting points, but owing to their format, which is limited to paragraphs of text, they are not searchable by specific features. For example, entering the search term “tonguing” in the repertoire section of a “message board” can result in messages about pieces with hard tonguing, multiple tonguing, or very little tonguing. Further, these “message boards” are open to anyone and messages are not always reviewed before being posted, and hence there is no control over the types of assessments submitted to such sites.

The greatest advantage online sources have over printed materials is that they can be kept up-to-date. It is possible to discuss new works as soon as the composer

²¹ Tina Erickson, “ITG Youth Site - Solo Reviews,” n.d., <http://www.trumpetguild.org/itgyouth/solo_rev.htm> (13 January 2006).

²² “Trumpet Geek – Message Board,” n.d., <<http://www.trumpetgeek.com/bbs>> (14 January 2006); “Trumpet Herald – Forum,” n.d., <<http://www.trumpetherald.com/forum>> (14 January 2006); “Brass Forum,” n.d., <<http://www.brass-forum.co.uk>> (14 January 2006).

makes them available. That being said, most online sources also cover older repertoire. If one is seeking opinions on a certain work the Internet is a useful resource; here too, functionality for private trumpet instructors is limited.

2.4. Limitations of Current Means of Listing Repertoire

It is important to recognize the overarching deficiencies that exist in all repertoire-finding methods that are currently available to trumpet instructors. First of all it must be noted that although grade-level systems are in widespread use, there is very little consistency in their application. There are systems with three, four, five, and even six different ability levels and the determining criteria are not always clear. Some of the grade systems use a specific scheme to apply a level to a specific piece,²³ while others seem to apply the grade level somewhat more liberally, according to the opinion of the author(s) and editor(s).²⁴ In order for the grade-system approach to be truly effective, the assigning of grade levels would have to be made clear.

A second deficiency is that none of the current methods classify or codify specific musical or instrumental characteristics, with the exception of range. Certain trumpet repertoire lists do make mention of musical or instrumental features in textual commentary,²⁵ however, this does not allow for a uniform system of classification. Without a uniform system of classification it is next to impossible to compare pieces or to eliminate works from a search based on a specific criterion or set of criteria. While it is tedious to classify certain musical features, such as number of sharps and flats in a

²³ See, for instance: Philip T. Cansler, *Twentieth-Century Music for Trumpet and Organ: An Annotated Bibliography*, vol. 11 of *Brass Research Series* (Nashville: The Brass Press, 1984).

²⁴ See, for instance: Gilreath, 49-54.

²⁵ Ibid.

composition, the great potential advantage of computer databases is being able to apply simple and clear indicators to any piece of music. Further, one has the option of tabulating instrument-specific features—for example multiple tonguing, or the use of mutes in trumpet music.

Finally, current methods of listing trumpet repertoire lack a powerful search mechanism for targeting works appropriate to a particular student. Even sources in digital form mainly contain large portions of written text, rather than a series of identifiers by which a teacher can narrow down the number of works to be considered. A simple identifier such as the shortest note value in a piece will allow the user to eliminate a vast number of works that are beyond a student's ability level. Having individual identifiers is important, since currently, for example, pieces within the same grade level show discrepancy for a single variable, such as the shortest note value. An example of strong variances within pieces of the same ability level is found on the "ITG Youth" website solo review section, where the difference for the highest note ranges from C5 to G5.²⁶ Performing a "c" located in the third space of the staff and performing a "g" on top of the staff are significantly distinct requirements for a beginning student. Consequently a teacher seeking repertoire for a beginning student usually will not consider works extending beyond the third space "c." With current repertoire listings the instructor is required to read through the entire list and eliminate works individually.

²⁶ The "ITG Youth" website lists written pitches on B-flat trumpet, whereas the remainder of this document and the proposed database refer to range in terms of concert pitch. Listing range via concert pitch is useful, since not all works are intended for B-flat trumpet; "ITG Youth Site – Solo Reviews: Beginning Solos," n.d., <<http://www.trumpetguild.org/itgyouth/Reviews/beginnersolos.html>> (16 January 2006).

A searchable database implementation will allow the teacher to specify a highest note, for example, resulting in a list of works that does not include pieces with notes higher than the pitch indicated.

2.5. Considerations in Designing a Repertoire Database

2.5.1. Pedagogical Considerations

As mentioned, very few pedagogically relevant features are included in current repertoire listings for trumpet. Duration, range, and in a few instances textual commentary, tend to be the only features listed, leaving many vital characteristics unmentioned, and thus teachers are left to assess the score personally in order to “fill in the blanks.” The items a trumpet teacher is seeking to identify tend fall into one of two categories – either general musical features, such as key signature and note values or trumpet-specific features, such as the use of mutes and multiple tonguing. Without knowledge of these attributes instructors can only make an “educated guess” in choosing a piece; if, however, attributes were to be listed in an organized and sensible fashion, teachers would be able to make a more informed decision without seeing the score.

Table 2.1, below, shows all table titles that are to be part of the proposed database. The second table (Table 2.2) outlines all features that are cataloged for each work under the proposed form of trumpet repertoire listing. Discussion of the items in Table 2.2 is split into four sub-categories: bibliographic information; general musical features; features related to musicality and phrasing; and trumpet-specific features. For technical reasons, which will be discussed later, the bibliographic information has been split into multiple tables.

Table 2.1. List of Database Tables

Table Title	Description
Works	a.k.a. "Master Table"; list of all works; linked to all other tables
Composers	List of all composers; references "Locations Table" (see Table 2.11)
Publishers	List of all publishers; references "Locations Table" (see Table 2.11)
Other Sources	List of all other sources references "Locations Table" (see Table 2.11)
Recordings	List of available recordings and publication info; references "Locations Table" (see Table 2.11)
Performances	List of performances; references "Locations Table" (see Table 2.11)
General Comments	List of general comments by composer, administrator(s) and users
Pedagogy Comments	List of pedagogical comments by composer, administrator(s) and users
Locations	List of all locations (publishers, other sources, composers...)

Table 2.2. Works Table

BIBLIOGRAPHIC INFORMATION	GENERAL MUSICAL FEATURES	FEATURES RELATED TO MUSICALITY AND PHRASING	TRUMPET-SPECIFIC FEATURES
Date Added	Trp. Level/Grade	Slurring	Double Tonguing
Source	Accompaniment Difficulty	Tenuto	Triple Tonguing
Title	Total Number of Bars	Staccato	Large Intervals
Subtitle	Trumpet Number of Bars	Marcato	Endurance
Uniform Title	Tonal/Atonal	Cresc./Decres.	Finger Technique
Composer	Key Signature(s)	Grace Notes	Use of Third Valve
Year Composed	Key	Trills	Dynamic Contrast
Available from	Key Signature Changes	Glissando/Rip	Soft
Recordings	Accidentals		Loud
Performances	Time Signature(s)		Breath Control
Type of Trumpet(s)	Time Signature Changes		Flutter Tongue
Accompaniment Instrumentation	Range		Multiphonics
Duration	Tessitura		Mutes
Number of Movements	Tempi		Other Technical Requirements
Composer Gen. Comment	Tempo Changes		
Administrator Gen. Comment	Shortest Note Values		
User Gen. Comments	Triplets		
	Other Tuplets		
	Syncopation		
	Contemporary Compositional Techniques		

2.5.1.1. Bibliographic information

In order for any repertoire listing to be useful it needs to include vital information about the piece that will help the user in its retrieval. Thus it is necessary to include accurate and comprehensive information about the work, including bibliographic items such as title, subtitles, and year of composition as well as information on the composer, publisher or any other source(s) for retrieving the works, such as the CMC. Finally, information on available recordings, public performances and comments by composers, users and editors will be included.

Table 2.3. Bibliographic Information Table

Column Titles	Type/Format	Comment
Date Added	Date	Day, Month, Year
Source	Text	
Title	Text	
Subtitle	Text	
Uniform Title	Text	
Composer	Link	Link to entry in "Composers Information Table" (see Table 2.4)
Year Composed	Date	Year
Available from	Link	links to "Publisher" and/or "Other Sources" table; multiple entries permitted
Recordings	Link	links to "Recordings" table; multiple entries permitted
Performances	Link	links to "Performances" table; multiple entries permitted
Type of Trumpet(s)	Text	Bb, C, D, Eb, E, F, G, Piccolo (A), Piccolo (Bb), Flugelhorn, Cornet
Accompaniment Instrumentation	Text	Unaccompanied, Piano, Full Orchestra,...
Duration	Time	in minutes and seconds
Number of Movements	Number	
Composer Gen. Comment	Link	links to "General Comments" table; multiple entries permitted
Administrator Gen. Comment	Link	links to "General Comments" table; multiple entries permitted
User Gen. Comments	Link	links to "General Comments" table; multiple entries permitted

Works Table: For each work the database will list the title, a subtitle and library uniform title, where available.²⁷ The provision of library uniform title will make for much easier cross-referencing of works, were this database ever to be attached to an existing library catalog system.²⁸ Further, it is necessary to include composer and date of composition to distinguish works with similar titles.

The duration of a work is an important aspect in repertoire selection for beginning students, as it affects endurance. Listing the duration of a piece is especially important for advanced performers, if the piece is to be part of a large recital program. Often the number of movements in a work is listed either in the title or the subtitle, but

²⁷ Inclusion of uniform title was suggested by University of Saskatchewan music librarian Richard Belford; Richard Belford, in-person interview by author, 13 September 2005.

²⁸ The body of repertoire chosen for this thesis includes only a limited number of works that carry a uniform title.

the category has also been included as a separate entry for pieces where this is not the case.

Most teachers seeking repertoire for beginning students will only want to identify works for B-flat trumpet. However, for more advanced students and for professionals it is extremely beneficial to have the ability to seek out repertoire based on the types of trumpet used, especially when trying to create a varied program for a recital.²⁹ Accompaniment instrumentation is also of importance when considering programming of works.

Listing a broad number of non-musical features will greatly facilitate the ability of future users to “browse” the works listed in the database. For example, users could choose to browse works according to the decade in which they were composed; in addition, if the database were to be opened to include a wider variety of works from other geographical areas, the addition of a geographic identifier would greatly increase the envisioned database’s usability.

Table 2.4. Composers Information Table

Column Titles	Type/Format	Comment
ID	Number	other tables use this ID to reference a specific entry
Last Name	Text	Composers last name
First Name	Text	Composers first name; additional names where applicable
Birth Date	Date	Day, Month, Year
Death Date	Date	Day, Month, Year
Location	Link	References Locations Table (see Table 2.11)
Notes/Bio	Text	Short biography and notes on the composer
Web Links	Text	links to official or unofficial websites related to the composer

Composers Information Table: A separate table with composer information is included to give the performer or teacher background information. Provisions have been

²⁹ The idea of “intended instrument” was taken from: Bradley, “An Annotated Bibliography of Unaccompanied Trumpet Solos Published in America.”

made to include a short biography of each composer in the database. As well, many composers have alternate biographies on the Internet or even official websites. If this database were to be published in an online format, links to such sites would be listed in the database. For users who do not want to read through an entire biography of a composer, birth and death dates are listed in the database as well as contact information, where available.

Table 2.5. Publishers Table

Column Titles	Type/Format	Comment
ID	Number	other tables use this ID to reference a specific entry
Name	Text	Name of publisher
Editor	Text	Name of editor
Location	Link	References Locations Table (see Table 2.11)
Year	Date	Year published
ISMN	Number	International Standard Music Number
Publ. Number	Number	Specific to publishing company
Collection Title	Text	If work is published in a collection
Collection Editor	Text	Name of collection editor
Collection Notes	Text	Notes for collection; e.g. "Contains other works by the same composer"
Out of Print?	Text	Yes or No
Notes/Comments	Text	Comments on the publisher; e.g. "Does not ship to Canada"

Publishers Table: Although not many works for trumpet by Canadian Prairie composers are available from publishers, it is essential to implement a separate table for listing such information, which has the potential of greatly improving future functionality of the database. The name of the publisher and editor are listed as well as location information. Often works are not published in the same year they are composed, thus a separate date field for publication is listed. Listing the International Standard Music Number (ISMN) and publisher number for a piece will facilitate the ordering of a work. If the work is part of a collection the title and editor of the collection are listed. Provisions have been made to list whether a work is out of print, which will spare users the effort of looking for works that are no longer available

through publishers. In an online implementation of this database, a single administrator or group of administrators would be responsible for keeping this information up-to-date.

The “Notes/Comments” section of the Publishers Table could be expanded in an online implementation to include links to online sheet music vendors where the piece is available, as well as up-to-date pricing information.³⁰ In an interview with Mark Schneider, the idea of implementing a system similar to that of the amazon.com shopping system, which features extensive commenting systems and online ordering, was discussed. However, the work required in modifying such a system would almost certainly be more onerous than implementing a custom system for the proposed database.³¹

Table 2.6. Other Sources Table

Column Titles	Type/Format	Comment
ID	Number	other tables use this ID to reference a specific entry
Name	Text	Name of non-publisher source
Location	Link	References Locations Table (see Table 2.11)
Year	Date	Year made available through this source
Notes/Comments	Text	Comments on this source; e.g. "Available for interlibrary loan"

Other Sources Table: As the title of the thesis states only works in publicly accessible, non-archival holdings are considered. Many works are available through the CMC, which operates differently than a music publishing company and has works available on loan. Further, some works are available directly from the composer and public libraries. It is conceivable that in future the Other Sources Table will include archival holding information or even links to websites where works are available for direct download.

³⁰ Richard Belford, in-person interview by author, 13 September 2005.

³¹ Mark Schneider, in-person interview by author, 20 September 2005.

Other source information is divided into “Name,” “Location,” “Year,” and “Notes/Comments,” since not all alternate sources contain works that are actually published. In the case of libraries the “Notes/Comments” column will contain the call number of the score as it appears in the local library catalog. For works available for download from online sources the “Notes/Comments” column will provide a link to the page containing the work.

With the exception of online sources listed earlier, current methods of repertoire listing may in part have been created using digital technology, but none of the current methods have been made available in digital form. Over the past ten years there has been a dramatic increase in capacity of digital storage media. As well, compression techniques have improved, resulting in virtually limitless resources for digital information storage.

Table 2.7. Recordings Table

Column Titles	Type/Format	Comment
ID	Number	other tables use this ID to reference a specific entry
Title	Text	Title of recording
Trumpet Performer	Text	Name of the trumpet player for this recording
Accompanist	Text	Name of accompanist or accompanying group
ID/Number	Number	Recording number from recording company
Company	Text	Name of recording company
Company Location	Link	References "Locations Table" (see Table 2.11)
Year	Date	Year recorded
Notes	Text	Notes on recording; e.g. "Only first two movements"

Recordings Table: A table is in place to list recordings of a given piece, including columns for “Title,” “Trumpet Performer,” “Accompanist,” “Id/Number,” “Company,” “Company Location,” “Year,” and “Notes.” Having a recording of a work

available can be an extremely helpful pedagogical tool. Some existing bibliographies make note of recordings as well.³²

Table 2.8. Performances Table

Column Titles	Type/Format	Comment
ID	Number	other tables use this ID to reference a specific entry
Date	Date	Day, Month, Year
Performer	Text	Name of performer
Accompanist	Text	Name of accompanist or accompanying group
Performance Location	Link	References Locations Table (see Table 2.11)
Contact Info	Text	Information on how to contact performer (voluntary)
Notes	Text	Notes regarding the performance; e.g. "Private recording available from the performer"

Performances Table: Attaching information concerning recent performances of works is a simple matter with a database system. This sort of information is beneficial when researching reception and performance history of a work. Also, it is imaginable that performers of a certain piece may want to contact previous performers for feedback. Consequently not only location, name of performer, date and location are cataloged, but also contact information, where available.

Table 2.9. General Comments Table

Column Titles	Type/Format	Comment
ID	Number	other tables use this ID to reference a specific entry
Type	Text	Composer, Administrator(s), User
Comment Body	Text	The actual comment

Table 2.10. Pedagogy Comments Table

Column Titles	Type/Format	Comment
ID	Number	other tables use this ID to reference a specific entry
Type	Text	Composer, Administrator(s), User
Comment Body	Text	The actual comment

³² For example: Carnovale, *Twentieth-Century Music for Trumpet and Orchestra: An Annotated Bibliography*.

General and Pedagogy Comments Tables: Assuming a future web-based user interface for the database, provisions have been made for composer, administrator and user comments. The comments have been split into general and pedagogical categories. General commenting is reserved for non-musical information such as the background of the work, availability of the work and personal performance experiences. Pedagogical comments are directly related to musical issues as well as issues of teaching the piece to a student. These types of comments can be made by the composer, administrator(s), or users of the database. Comments in this area would include information on the conceptual difficulties of a piece, which, unlike other musical and instrument-specific features, is nearly impossible to codify and catalog.³³

The advantage of a functioning system for providing comments, as opposed to the current means of annotations to bibliographic entries, is that a functioning system for providing comments is not limited to a specific initial publishing date. In addition, commenting is not limited to the composer and/or editor, but is also open to users of the database. This may result in some comments that are of limited use, though a review system could easily be implemented, whereby an administrator approves user comments before they appear to other database users.

³³ For example a piece composed for performance in a church or hall with long reverberation time may require some adaptations if it is to be performed in a smaller venue (e.g. shortening of rests or quicker breathing).

Table 2.11. Locations Table

Column Titles	Type/Format	Comment
ID	Number	other tables use this ID to reference a specific entry
Type	Text	Composer, Publisher, Other Source, Recording, Performance
Street 1	Text	Address line #1
Street 2	Text	Address line #2
City	Text	
Province/State	Text	
Postal/ZIP	Text	
Country	Text	
Phone	Number	
FAX	Number	
Email	Text	
Website	Text	

Locations Table: Location information is vital for retrieving a work and additional information about it. A single table of locations is used to catalog contact information for composers, libraries, publishers, performances, and recording companies. Cataloged information includes the type, mailing address, phone and fax numbers, email address and website address, where available.³⁴ Having all location information in a single table means there will be very little duplication of data. For example, if one publisher has multiple works in the database, only one entry containing their contact information is needed.

2.5.1.2. General musical features

What to include in the “General Musical Features” category was derived from a number of sources, including existing repertoire listing examples and interviews. Richard G. Decker’s bibliography *Music For Three Brasses* serves as an excellent starting point in compiling a list of features, since he identifies numerous relevant categories in his listing of works, categories pertaining to musical features in brass

³⁴ The present document only contains location information for publishers and composers that is readily available to the public. For reasons of confidentiality all other information is not included. An implementation of the database could include a switch allowing composers, publishers and users to hide their contact information from database users or to make it available only upon request.

compositions such as ranges, mutes, compositional techniques, and comments in his listing of works.³⁵ Other categories to be cataloged were discussed in personal interviews with trumpet instructors.³⁶

Table 2.12. General Musical Features

Column Titles	Type/Format	Comment
Level/Grade	Number	Grade out of 6
Accompaniment Difficulty	Number	Grade out of 6
Total Number of Bars	Number	Total number of bars in piece
Trumpet Number of Bars	Number	Only bars in which the trumpet plays
Tonal/Atonal	Text	Indicates whether a piece is tonal or not
Key Signature(s)	Number + Accidental	e.g. 0, 2#, 4b
Key(s)	Text	Capital letters denote major keys and lower case letters minor keys
Key Signature Changes	Number	Total number of key signature changes
Accidentals	Number	Total number of accidentals in the piece
Time Signature(s)	Text	e.g. 1/4, 5/8, 3/16
Time Signature Changes	Number	Total number of time signature changes
Range	Text	Lowest to highest note in scientific pitch notation
Tessitura	Text	Low, med-low, med, med-high, high
Tempi	Number	Always translated into quarter note equals
Tempo Changes	Number	Total number of tempo changes
Shortest Note Value	Text	e.g. 1/32
Triplets	Number	Total instances of triplets
Other Tuplets	Number	Total number of other tuplets
Syncopation	Number	Total instances of syncopations
Contemporary Compositional Techniques	Text	e.g. scales, harmonies,...

“Level/Grade”: Ascribing an overall grade of difficulty is exactly what the proposed database is trying to avoid, but it is included nonetheless since many teachers are familiar with such a feature. It is also a valuable search criterion for focusing in on specific portions of a list. Beginning students, for example, are usually unable to play any level four, five or six pieces, but may well have abilities beyond grade level one.

³⁵ Richard G. Decker, *Music for Three Brasses: A Bibliography Of Music For Three Heterogeneous Brass Instruments Alone And In Chamber Ensembles* (Oneonta, NY: Swift-Dorr Publications Inc., 1976). Decker’s bibliography exists only in typeset and not in full digital format, and is consequently not useful for conducting specialized searches.

³⁶ Natalie DeJong, in-person interview by author, 2 December 2005; Terry Heckman, in-person interview by author, 6 December 2005; Mark Schneider, in-person interview by author, 20 September 2005; Arlene Shiplett, in-person interview by author, 16 January 2006.

Eliminating works beyond grade level three when seeking out repertoire for beginning students would be a very efficient means of effecting a search.

The way grade levels are assigned in many repertoire listings is somewhat arbitrary, as is the case with the bibliography of Russian trumpet concertos by Amy Gilreath.³⁷ Philip T. Cansler provides a set list of guidelines that define which grade level is assigned.³⁸ Yet another approach was taken by Eleanor Stublely with respect to the listing of brass chamber works she created for the “John Adaskin Project.” Stublely had a panel of reviewers each assign a grade and then calculated the average.³⁹ For the purpose of this listing the grade level is assigned by the author, based on his personal experience with repertoire listings and on the many features assessed for each work.⁴⁰ In an implementation of the proposed database this task would be taken on by the administrator(s).

“Accompaniment Difficulty”: By including a grade level for the accompaniment the database will prove useful to instrumental instructors when selecting accompanists for recitals. As well, teachers who accompany their own students will find this category a useful tool in repertoire selection.

“Total Number of Bars”: Listing the total number of bars in a piece helps to give a very basic idea of the length of a piece, and especially when combined with

³⁷ Gilreath, 49.

³⁸ Cansler, 7.

³⁹ Stublely, 42-66.

⁴⁰ A six-grade system was chosen, since it is common for concert band music and solo music for band instruments. Grades one and two are assigned to beginner-level works, with grade two pieces featuring skill requirements above beginner-level in one or more of the assessed areas. Intermediate works have grades three and four assigned, while grade levels five and six are used for advanced repertoire.

information on time signature and tempo. The total number of bars includes bars in which the trumpet does not play. A separate entry for number of bars in which the trumpet plays is provided.

“Trumpet Number of Bars”: Knowing how many bars exist in which the trumpet plays will help users of the database get a sense of the balance between soloist and accompaniment. From a trumpet-playing standpoint the category will serve as an initial indicator for endurance. All bars with a note in the trumpet part are counted, even if the note is merely an anacrusis.

“Tonal/Atonal”: A simple indicator of whether or not a piece is tonal can serve as search criterion. Among other things the category will help to qualify information given on key signatures, key signature changes, and key(s).

“Key signature(s)”: Listed in this column are one or multiple key signatures as they appear in the trumpet part. Since key signatures do not always indicate a key, especially in contemporary repertoire, a separate entry for key(s) was created. Listing the number of sharps and flats in a piece is most beneficial for teachers selecting works for beginning students, who may only be familiar with one or two different key signatures.

“Key(s)”: As stated above key signatures alone are not a good enough indicator to determine the key or keys used in a tonal piece. First of all, pieces could be in major or minor keys and keys are often defined through the repeated use of accidentals rather than the use of a key signature.

“Key Signature Changes”: A greater number of key signatures in a single piece increases the overall difficulty of the piece. Certain pieces, though without key

signature changes, are nonetheless difficult, based on the extensive use of accidentals, which is why the total number of accidentals needs to be assessed as well (see below).

“Accidentals”: The average number of accidentals per bar is another means of giving users of the database factual information about the piece without having the score in front of them. All accidentals in the trumpet part are counted and then divided by the number of bars in which the trumpet plays, resulting in frequency being listed as “x” accidentals per bar. Beginning pieces may have an accidental every few bars, while more difficult pieces may average more than two accidentals per bar.

“Time signature(s)”: It is necessary to list all time signatures that appear in a piece, since it is important for a teacher to be able to select a piece that either utilizes time signatures the student already knows, or to choose a particular piece that will introduce the student to an unfamiliar time signature.

“Time Signature Changes”: Beginner-level pieces for the most part will only change time signatures between movements, while advanced pieces may move through multiple time signatures in a single movement. The frequency of these changes varies significantly. Some pieces do not have any changes at all, while others feature a meter change every six to ten bars. Frequency of time signature changes is listed as: one change every “x” number of bars.

“Range”: Knowing the range of a piece is of vital importance to any trumpet instructor or performer seeking out repertoire, since the ranges of players of a certain general ability level can vary greatly. After only one year of playing there may be as much as a perfect fifth difference between the range of one student compared to that of another. Teachers may consider a piece that goes one half-step or two above the

student's upper range limit in order to "push the envelope." Combined with the information on tessitura (below) teachers are further able to make informed decisions without scrutinizing the score.

For ease of computer entry scientific pitch notation was chosen, rather than Helmholtz pitch notation.⁴¹ Scientific pitch notation simply uses the pitch name, any accidentals and a number to differentiate octaves. For example the note "middle C" is C4. The note Eb an octave and a minor third above C4 is Eb5. The standard range of the Bb trumpet, then, is from E3 (concert pitch) upward, with "high C" being the note Bb5. All ranges are listed in concert pitch, since the written pitch depends on the type of trumpet for which the work is intended.

"Tessitura": Tessitura identifies the most frequently used pitch range in the trumpet part. Both Gilreath and Cansler define various levels of tessitura and consequently apply them to each work in their listings. For the proposed database the tessitura definitions of Gilreath have been adapted (with label changes), since she designed them specifically for trumpet works. They are in concert pitch as follows: low (E3-Bb3), medium low (Bb3-F5), medium (Bb4-G5), medium high (Eb5-Bb5), and high (F5-F6).⁴²

"Tempi": In this column the initial tempo of the piece plus any other tempi encountered in the piece are listed. This is useful to the instructor when combined with the information on time signatures and shortest note values.

⁴¹ Llewelyn S. Lloyd and Richard Rastall, "Pitch Nomenclature," Grove Music Online, n.d. <<http://www.grovemusic.com.cyber.usask.ca>> (12 December 2005).

⁴² Tessitura labels have been changed: middle=medium low, upper middle=medium, middle to high=medium high, upper = high; Gilreath, 49.

Tempo changes: Tempo changes may occur between movements or within individual movements of a piece. Changes in tempo are indicated either by a brand new tempo marking in beats per minute, or by a textual label, such as “Largo” changing to “Allegro.”

“Shortest Note Value”: Students generally learn to read rhythms starting with long note values and over time learn the various subdivisions of these note values. Hence, knowing the shortest rhythmic value in a piece is important when choosing repertoire for beginning students.

“Triplets”: Listed in this column is the total number of occurrences of triplets in the trumpet part. This number also includes sextuplets. The frequency of triplets, given a piece that is in duple meter, indicates to a degree the rhythmic composition of the piece. Certain pieces may exclusively use duple subdivisions whereas others alternate between duple and triple subdivisions.

“Other Tuplets”: Besides triplets composers use groups of five or seven notes per beat as well as other advanced groupings, such as two notes over three counts, four notes over three counts or vice versa. The total number of occurrences of such tuplets is given.

“Syncopation”: Syncopation is a common feature even in trumpet music for beginners. Every syncopated “off-beat” note is counted individually.

“Contemporary Compositional Techniques”: Modern compositional techniques may include the use of less common scales, such as symmetric or whole-tone scales, unconventional harmonies, modes, microtones, twelve-tone techniques, atonality, or

improvisation. The points listed in this column may be expanded upon in either the “General” or “Pedagogy Comments” tables of the database.

2.5.1.3. Features related to musicality and phrasing

Items listed in this subcategory are included to give the user an idea of which characteristics of musicality have been marked in the score, and in what frequency. The items listed will help the user create of a mental image of the score.

Table 2.13. Features Related to Musicality and Phrasing

Column Titles	Type/Format	Comment
Slurring	Number	Number of bars that feature slurring
Tenuto	Number	Number of bars that feature tenuto
Staccato	Number	Number of bars that feature staccato
Marcato	Number	Number of bars that feature marcato
Cresc./Decres.	Number	Total instances of cresc. and decres.
Grace Notes	Number	Total instances of grace notes
Trills	Number	Total instances of trills
Glissandos/Rips	Number	Total instances of glissandos or rips

“Slurring”: Rather than counting the individual number of slurs, only the number of bars that contain one or more slurs are counted. This number does not include instances of ties. A percentage indicating how many of the bars in the trumpet part have slurs is listed as well. As a general rule pieces with higher percentages of slurs are more lyrical in nature while pieces that make extensive use of marcato and staccato markings tend to be more detached in terms of rhythmic considerations.

“Tenuto”: Tenuto markings are not counted individually, but by bars that contain either the symbolic representation of a tenuto—a line beneath or above a note—or a textual indication. Tenuto markings and slurs are more frequent in lyrical pieces.

“Staccato”: Staccato markings are counted in the same manner as are slurs and tenuto markings.

“Marcato”: Extensive marcato playing requires a great degree of concentration on attack points and must therefore be factored into the overall difficulty of a piece.

Marcatos are recorded by entire bars rather than by single instances.

“Cresc./Decres.”: Unlike the other markings of musicality the frequency of crescendos and decrescendos included in a piece does not necessarily increase its difficulty level. There is no general rule for the relation between difficulty of a piece and frequency of dynamic markings.

Since some crescendo and decrescendo markings stretch over multiple bars, their complete number of instances is given, which includes both symbolic and textual indications of dynamic change.

Listing the percentages of bars for features of musicality considerably improves the database user’s capability to conceptualize the score. One is also able to make certain broad assumptions about the nature of the piece—be it lyrical, rhythmic, or varied.

“Grace Notes”: Identifying the number of grace notes is important, because they are not only technically, but also conceptually demanding. Grace notes rarely appear in beginner-level works for trumpet.

“Trills”: As is true of grace notes, trills require a clear conceptual understanding as well as advanced finger technique and general body coordination between air, lips and fingers. Frequency of trills is listed as: trills occur every “x” number of bars.

“Glissando/Rips”: Glissandos and “rips” are among the more advanced techniques of trumpet playing. Listing the number of instances along with all the other

musical and trumpet-specific features allows an instructor to select an appropriate work to introduce these techniques to a student.

2.5.1.4. Trumpet-specific features

Trumpet-specific features of a piece are much more difficult to catalog, in a clear-cut numerical fashion, than are general musical features. A grade system from one to six was chosen, since such a system is commonly utilized in brass repertoire listings. The main difference here is that this grade system is applied to many, more detailed aspects of the piece rather than to the piece as a whole. An average grade is to be calculated and any large deviances in a specific area from the overall average will be noted. For example a piece that is mainly of high tessitura, loud dynamic, and requires great endurance may have an average grade of five, but the entry for soft playing might only be a one or two. Listing as many separate features as possible vastly increases the usefulness of the database for the end user. A grade is only given if the trumpet-specific skill—for example double tonguing—is in fact notated in the score.

Table 2.14. Trumpet-Specific Features

Column Titles	Type/Format	Comment
Double Tonguing	Number	Grade out of 6
Triple Tonguing	Number	Grade out of 6
Large Intervals	Number	Grade out of 6
Endurance	Number	Grade out of 6
Finger Technique	Number	Grade out of 6
Use of Third Valve	Number	Grade out of 6
Dynamic Contrast	Number	Grade out of 6
Soft	Number	Grade out of 6
Loud	Number	Grade out of 6
Breath Control	Number	Grade out of 6
Flutter Tongue	Number	Grade out of 6
Multiphonics	Number	Grade out of 6
Mutes	Text	List of all used mutes
Other Technical Requirements	Text	List of any other technical requirements (e.g. tremolo)

“Double Tonguing”: Lower grade levels apply to short and isolated instances of rapidly repeated, identical pitches that require double tonguing. The grade is higher as

frequency and tempo increase and is even higher when double tonguing is applied to alternating pitches.

“Triple Tonguing”: The grade system used for triple tonguing is based on the same parameters as that of double tonguing.

“Large Intervals”: The rate of occurrence, distance and overall number of large interval leaps in the melodic line of the trumpet part determine the grade in this column. Further, the articulation applied to these intervals and tempo at which they are to be played factor into the grade.

“Endurance”: The grade assigned to endurance depends on the range and tessitura of the piece as well as the number and length of rests in the trumpet part. A piece in the middle range of the trumpet that does not have any rests may receive the same grade as a piece that is higher in overall tessitura but includes rests.

“Finger Technique”: The deciding factors for the finger technique grade are the tempo and note values used. Use of less common keys, less common notes, atonality and other contemporary compositional techniques further increases the grade level in this area.

“Use of Third Valve”: Specific to the trumpet is the use of the ring finger of the right-hand—trumpet players and teachers refer to it as “third finger.” Certain keys, accidentals and playing in the lower trumpet range require extensive use of the third valve, which is difficult, because it is not often exercised, especially by beginning students.⁴³

⁴³ Etude books intended for more advanced players, such as the *Trent-Six Études Transcendentes* by Theo Charlier, have entire exercises dedicated to practicing the use

“Dynamic Contrast”: Maintaining a constant dynamic level on trumpet is especially difficult where registral extremes are at issue. Consequently individual categories have been created for soft and loud playing. In addition, one must make note of rapid changes in dynamic level, which require developed air and tongue control. The frequency with which these rapid changes occur as well as the overall number of dynamic changes impact upon grade assignment.

“Soft”: Playing extremely soft passages for long periods of time on trumpet is very difficult and requires well-developed embouchure control and response. Beginning students often struggle with this concept and consequently it is an important aspect to note for each piece. The more frequent are the number of quiet passages, and the quieter they are marked, the higher is the grade level.

“Loud”: Extensive use of loud dynamic-levels places demands upon both the lips and the breathing of the performer. Loud playing requires a large amount of air and strong tonguing technique to match the overall dynamic level. The grade assignment is influenced by the duration of loud passages and the indicated dynamic levels.

“Breath Control”: Advanced breath control is needed for playing in both dynamic extremes as well as when playing very long phrases with no rests or places to take a breath. The breath control grade is affected by the number of long phrases while playing at extreme dynamic levels.

“Flutter Tongue”: Though use of flutter tongue is not very common one can still identify varying difficulty levels. Difficulty is determined by the duration of the flutter

of the third valve. Theo Charlier, “Pour L’Exercice du 3^e Doigt,” *Trent-Six Études Transcendentes: Pour Trompette, Cornet à Pistons ou Bugle Si b: Nouvelle Édition* (Paris: Éditions Musicales Alphonse Leduc), p. 27.

tongue passage, the range in which it is written and whether or not the pitch changes while flutter tonguing.

“Multiphonics”: Multiphonics are employed even less often than flutter tonguing and the grade depends mainly on whether none, one or both parts are moving. Another factor in grade assignment for multiphonics is the distance between the parts.

“Mutes”: A list of required mutes will help database users who are seeking variation from the normal unmuted sound. Using mutes is an easy way to awaken the interest of a student to the different sounds that are possible on the trumpet. Indication as to the type and the material of the mute, as well as performance instructions are taken directly from the score, and in as much detail as possible. For example: “metal straight mute” or “harmon mute with stem fully extended.”

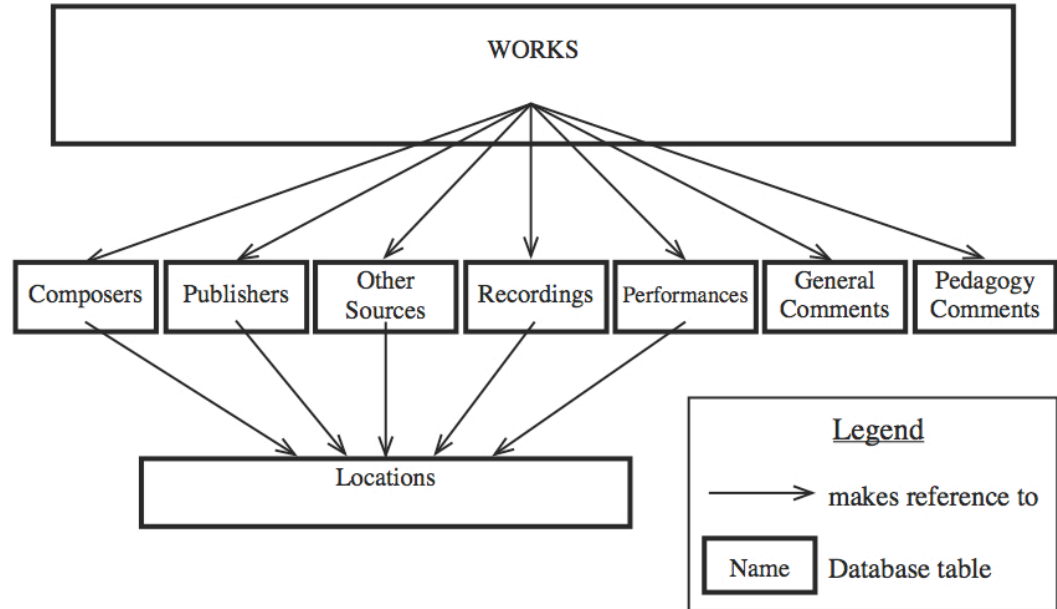
“Other Technical Requirements”: This column contains any additional advanced performance techniques, such as double tonguing tremolo, alternate fingerings, slide glissandos, and mouthpiece buzzing.

2.5.2. Technological Considerations in the Proposed Database

The main considerations underlying the design of the database are to allow for ease of implementation and importation of all data collected for the identified body of repertoire. In order to allow a simple implementation of the repertoire listing certain database-design rules must be followed. One could design a database where all information is stored in a single table, which would result in extensive duplication of information. Such an approach would not prove to be efficient in the initial cataloging stages, and would be especially time consuming when a change to database entries needs to be made.

For example if a composer has multiple works and there is a change in the composer's information, such a change would need to be effected for every work by this composer. If, on the other hand, a separate "composer information" table is created, where a composer is entered only once and each work simply refers to that specific entry, information on the composer would need to be updated in only one location and would hold for all works referencing that composer's entry or entries. This type of implementation is called a "linked-table design" (see Figure 2.1, below). In order to allow for this sort of implementation, all categories that need to be cataloged for a single piece are written down. Then the categories are split into separate tables. The tables are: the "Works" table, which references the following seven tables: "Composers"; "Publishers"; "Other Sources"; "Recordings"; "Performances"; "General Comments"; and "Pedagogy Comments." The first five entries reference a separate table that contains only location and contact information. If, for example, a composer publishes his or her own works, both the composer and publisher table can make reference to the same entry in the "locations" table. If, for instance, there is a change in phone number, only one change needs to be made and all records that refer to this contact information entry are then updated. Using a linked-table design is also extremely efficient when adding new works by composers or publishers that are already cataloged in the database. Instead of re-entering all of the composer and/or publisher information only a reference to an existing entry in the tables needs to be made.

Figure 2.1. Linked-Table Design



Microsoft Excel was chosen for the creation of tables based on the fact that most database software solutions allow for the direct importation of information from Excel-formatted files.⁴⁴ Besides direct importation of information, there are numerous other ways of transferring information from Excel into database software via intermediary file types, which use either “comma-separated values” (csv) or “tab-delimited values” (often saved as .txt files).

Creating the tables in Excel initially allows for much easier adding, removing and changing of categories and also allows for “visual friendly” formatting of the contained information. Using Excel guarantees that no matter which database software is ultimately chosen for the implementation, the design and information can easily be imported into that system.

⁴⁴ There are numerous software titles and websites available; see “Software Download: Database Excel Import,” n.d., <<http://www.sharewareconnection.com/titles/database-excel-import.htm>> (6 January 2007).

2.6. Implementation of the Proposed Design

The choice of database software to be used in an implementation of this design will depend on the availability of software on a given web server and the technology that is to be used for interacting with the database. Many combinations of database software and interfaces already exist, such as SQL software with PHP Hypertext Preprocessor (php) interface,⁴⁵ or MS Access databases with active server pages (asp). Since the University of Saskatchewan servers offer SQL and php the initial design of the database was conceived mainly with these two software products in mind.

The actual implementation may vary from the design outlined in this paper, in that accommodations could be made for the database to include works by instruments other than trumpet. This would simply mean moving all trumpet-specific information to a separate table and then adding a link to the entries in the trumpet table from the “Piece” entries in the “Works” table. If in the future another instrument type were added to this list, one would only need to create a new table with categories specific to that instrument. The master table would then contain works for many instruments that would share “composer,” “publisher,” and other information, but would have links to tables that are customized to particular instruments.

It is conceivable that a band teacher, seeking pieces for students who play different instruments but are of the same general musical ability level, could search through the entire database without selecting instrument-specific criteria. For example, if the teacher specified pieces within a certain pitch range and with maximum number

⁴⁵ The program phpMyAdmin allows for easy manipulation of mySQL databases and is readily available for download and extremely common on web servers. “phpMyAdmin | MySQL Database Administration Tool | www.phpmyadmin.net,” n.d., <<http://www.phpmyadmin.net>> (6 January 2007).

of accidentals the list would return a number of works for various instruments, since in such a case none of the search criteria would be instrument specific. Then, based on the list of returned works, the band teacher could choose works for individual students that best suit their strengths and weaknesses.

Besides choosing the database software, creating the database and importing the data, the most important part of an implementation relates to the interface with the database. The interface would most likely be implemented as a webpage, viewable in any browser, rather than as a stand-alone software application. In such a case the database could be accessed from any operating system, maximizing the number of potential users; anyone with the correct web address and a current version of a web browser would be able to interact with the database.

The main interface screens will be the following: a search screen; a screen listing multiple results; a detailed screen with the assessment of a particular piece; and potentially a screen for user submissions to the database. The administration and manipulation of the database could be carried out either by a single administrator or by a group of administrators using existing software solutions, such as phpMyAdmin or any other database manipulation software.

The search screen would allow both for very specific searching and for more general browsing. General browsing might involve selecting a specific level or range of overall musical difficulty—the first third of the database—or levels for particular trumpet-related characteristics, such as double tonguing or finger technique. It will be possible to effect specific searches conducted by selecting values for any or all of the categories listed in the database.

If the search were to result in multiple pieces, the pieces would be listed in a table on a summarizing page; clicking on a piece would bring up a page with the detailed assessment. With only a few entries a teacher could initially narrow down the number of pieces. It would not be difficult to allow for a second search within the results of the first search. If a first search, based for example on a specific range and use of accidentals resulted in an abundance of pieces, an additional criterion, such as “Shortest Note Value,” could be added to limit the number of results even further.

Both the overview listing page as well as the individual piece information screens could contain text areas for users to add either general comments or comments regarding pedagogy as well as information about recordings and performances.

Finally, a “Submit Work” page, linked from the main page, would allow users to submit works to the database. Before such submissions would be visible to all users of the database one of the administrators would review the entry. It is possible that incomplete submissions could still be made available, with other users “filling in” the missing information. Maintaining accuracy may become an issue in such cases, and likely the best option to uphold the integrity of the database would be allowing assessments of works only by the administrator(s). The administrator(s) would be responsible for the assessment of works, approving new submissions, and updating relevant information such as recordings, performances, and contact information. No separate interface is needed for these changes, since the administrator(s) would have direct access to the information in the database.

A three-tiered user hierarchy would offer great flexibility: one or more administrators with full access to the database, who have unrestricted permissions;

reviewers and panelists, who are approved by the administrator and are able to submit reviews, comments and works without requiring approval (reviewers could include renowned instructors and performers as well as researchers); and general users, who can view information, however any of their submissions would require approval by higher-level users.

3. TRUMPET MUSIC BY CANADIAN PRAIRIE COMPOSERS IN NON-ARCHIVAL, PUBLICLY ACCESSIBLE HOLDINGS

3.1. Introduction

In order to limit the number of works to be cataloged in the initial phase of the proposed trumpet works database, a simple geographic qualifier, namely the Canadian Prairies, was chosen. A clear definition was necessary at the outset of the project, so composers could easily be divided into Prairie and non-Prairie categories. The following definition was used to qualify the term Canadian Prairie composer in the context of this document:

For the sake of this research project a “Canadian Prairie Composer” is defined as anyone who has written music and has lived in one of the Canadian Prairie provinces (Alberta, Saskatchewan, Manitoba) or has been associated with a musical ensemble or educational institution in one or more of these provinces for five or more years. Both professional and amateur composers’ works will be included in the proposed database.

Further, a definition was needed to describe the type of works that are to be cataloged, since the database design was conceived with accompanied and unaccompanied trumpet solo repertoire in mind. In addition, the database is also meant to identify works for multiple trumpets, with or without accompaniment. The following definition was used to qualify the types of works to be included:

“Trumpet music/works” shall include works for solo trumpet with or without accompaniment (any form, such as piano, organ, orchestra...) as well as trumpet ensemble music. The listing will not include chamber works with trumpet (such as brass quintets or other mixed ensembles).

According to these definitions, the author compiled a list of two hundred and fifteen composers¹ of which thirty-eight composers² have composed a total of seventy-four works for trumpet.³ Some of these works, were not readily available to the author for assessment, and thus a further qualifier was introduced mid-way through the research period. Since one goal of the thesis and ultimately the database is the desire to make known works available for performance, it was decided to include only works that are available to the public at large, and this essentially means works that have been published or are available through various library sources, such as public and institutional libraries and the CMC. Even with the addition of this third qualifier, sixty-seven works for trumpet or trumpet ensemble by Canadian Prairie composers were identified.

3.2. Collection of Information

3.2.1. Soliciting Information Utilizing Internet Form Submissions

Owing to the author's personal background in computer programming and web-design it was decided early on to attempt to gather data via a simple website, which would allow users to submit the name of a Canadian Prairie composer, a work for trumpet by such a composer, and/or the name of a contact person who could be of assistance in identifying such compositions.

An initial contact list containing approximately eighty brass instructors and performers, composers and librarians was compiled with the help of Dean McNeill and

¹ Appendix A – Canadian Prairie Composers, p. 75.

² Appendix B – Canadian Prairie Composers with Works for Trumpet, p.83.

³ Appendix C – Database Contents, p. 84 and ff.

Richard Belford.⁴ All individuals on the list were contacted via phone or email. There were numerous responses to the over one hundred-and-fifty email requests that were sent out, but very few individuals chose to use the website for submissions. Rather, information regarding composers, works and further contacts was simply sent to the author via return-emailings.

Only sixteen submissions from eight different individuals were received via the website. Twelve of these submissions identified works for trumpet; three were submissions of contact information for additional persons to be consulted; and only one submission contained the name of a Canadian Prairie composer. The author received over one hundred emails containing information related to works, composers, and contacts. Many of the emails contained duplicate information or information already familiar to the author, however, the overall response speaks to the support of and the necessity for such a project.⁵

3.2.2. Compilation of Composer Listing

Since responses to the website form submissions were limited, additional research methods needed to be drawn upon. The first step was to create a list of composers who matched the definitions outlined above, and then to see which of the composers have written works for trumpet that are available to the public. Initial searches were conducted using the “Encyclopedia of Music in Canada”⁶ (EMC) and the

⁴ Richard Belford, in-person interview by author, 13 September 2005; Dean McNeill, in-person interview by author, 15 September 2005.

⁵ For a list of persons contacted consult Appendix D, p.127.

⁶ Helmut Kallman and Gilles Potvin, editors, “Encyclopedia of Music in Canada,” <<http://www.thecanadianencyclopedia.com/index.cfm?PgNm=EMCSubjects>> (16 September 2005).

Google Internet search engine.⁷ These searches provided a useful starting point; but since most of the composers and trumpet players listed in the EMC are deceased they could not be contacted for direct assistance in the project. The CMC⁸ has biographies of all of its member composers. As well, the Prairie division of the CMC has a list of Prairie composers. Unfortunately the CMC does not list what qualifies a Prairie composer, and consequently all biographies were read in order to see which composers matched the criteria set out in this project. A slightly greater number of the CMC associate composers matched the criteria of this project than the CMC Prairie Region list suggested. The CMC has strict restrictions about who can become an associate composer⁹ and consequently young and newly-established composers cannot be found on the CMC website.

Additional sources were consulted in order to establish a current listing that includes younger and new composers. One of these sources was “The Living Composers Project,”¹⁰ which contains biographies of numerous composers, sorted by country. It was necessary to read through each individual biography in order to determine whether or not the person qualified as a Canadian Prairie composer. Very few composers that were not previously cataloged emerged through this source, which is co-

⁷ “Google,” n.d., <<http://www.google.ca>> (16 September 2005).

⁸ “Canadian Music Centre: Find a Composer,” n.d., <http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer.FA_dsp_home> (24 September 2005).

⁹ “Guidelines for the Admission of Associate Composers,” (Toronto: Canadian Music Centre, 2006). Retrieved from <<http://www.musiccentre.ca/media/downloads/en/abo-bec-1.pdf>> (10 January 2007).

¹⁰ “The Living Composers Project,” n.d., <<http://www.composers21.com>> (14 October 2005).

administered by Ron Hannah and Dan Albertson—the former being a Canadian Prairie composer.

Large associations such as the Society of Composers, Authors and Music Publishers of Canada (SOCAN) and the Canadian League of Composers (CLC) were approached, however, due to privacy laws, they were not allowed to disclose information on Canadian Prairie composer membership.¹¹ On the other hand some smaller associations, such as the Association of Canadian Women Composers (ACWC), and certain music publishers did provide names and contact information of Canadian Prairie members.¹²

Further, a number of Canadian composer societies as well as Canadian Prairie specific groups were approached. These included the Edmonton Composers Concert Society¹³ (ECCS), the Manitoba Composers Association, GroundSwell,¹⁴ and the Saskatoon Composers' Performance Society.¹⁵ These groups were helpful in unearthing lesser-known composers who had not previously been cataloged. The 2007 syllabi of the provincial music festival associations for Alberta, Manitoba, and Saskatchewan

¹¹ Marc Fedak of SOCAN, <FedakM@socan.ca>, "SOCAN," 7 March 2006, personal email (7 March 2006); <info@clc-lcc.ca>, "Problems With Website Email Submissions," 4 April 2006, personal email (4 April 2006). Robin Elliot of ICM, <chalmerschair@yahoo.ca>, "Re: ICM Newsletter Online Edition - Vol. 2, No. 3 (September 2004)," 19 September 2005, personal email (19 September 2005).

¹² Elma Miller of ACWC (Association of Canadian Women Composers), <elmamiller@gmail.com>, "Re: Website Problems," 19 April 2006, personal email (19 April 2006); Sophie Ward of Oceanna Music, <support@oceannamusic.com>, "Re: Information on Composers/Works," 22 February 2006, personal email (22 February 2006).

¹³ "Edmonton Composers Concert Society," n.d., <<http://www.eccsociety.com>> (21 January 2006).

¹⁴ Deanna Radford of GroundSwell, <gswell@mts.net>, "Re: Attn. Deanna Radford," 24 February 2006, personal email (24 February 2006).

¹⁵ Monte Keene Pishny-Floyd, telephone interview by author, 22 October 2006.

were also consulted, since these provincial associations often seek to support local composers.¹⁶ Only the 2007-2009 syllabus of the SMFA contains a list of published composers. The syllabus was very useful and up-to-date, but no contact information was given for the listed composers.

Finally, all composition faculty members at the major community colleges and universities in the Canadian Prairie provinces were approached either via email or phone. The professors were asked to submit information on any works they had written for trumpet and to pass along the names of students, past and present, that may have written a piece for trumpet. Very few of the professors responded to direct inquiries and most of the information provided by those that did respond had already been discovered in other sources.

3.2.3. Compilation of Work List

Four main sources were consulted to find publicly accessible, non-archival works for trumpet by Canadian Prairie composers. They were: personal contact with the composers via email and phone calls; the catalog of the CMC;¹⁷ the Canadian National Catalogue of the Library and Archives Canada online search tool (AMICUS);¹⁸ and

¹⁶ Joan Tucky, "Alberta Music Festival Association," October 2005, <<http://members.shaw.ca/amfa>> (23 January 2006); "Index," n.d., <<http://www.amaf.mb.ca>> (23 January 2006); "Saskatchewan Music Festival," n.d., <<http://www.smfa.ca>> (23 January 2006).

¹⁷ "Canadian Music Centre: Find Music," n.d., <http://www.musiccentre.ca/apps/index.cfm?fuseaction=score.FA_dsp_search> (26 January 2006).

¹⁸ "AMICUS," n.d., <<http://www.collectionscanada.ca/amicus>> (11 February 2006).

OCLC FirstSearch WorldCat.¹⁹ In addition, composer websites and websites with composer work listings, such as the ECCS site, were consulted.

Personal contact with composers was by far the best means of receiving accurate information about both published and unpublished works. As well, the composers were able to provide useful background information on the pieces. A limited number of pieces that have not been published or are unavailable to the public via a library or the CMC were discovered through personal contact with the composers. The University of Saskatchewan music library purchased most of the publicly inaccessible works, thus making them accessible to interested individuals and eligible for inclusion in this thesis.

Using the previously compiled list of Canadian Prairie composers, it was not difficult to find works for trumpet using library catalogs and advanced Internet search tools. OCLC FirstSearch allows for searches in a variety of different databases, such as EBooks and WorldCat. WorldCat is “a cooperative database of bibliographic records contributed [to] by more than 57,000 libraries”²⁰ from around the globe and lists not only bibliographic information, but also location information, which is extremely helpful in finding a specific work in nearby libraries. Broad searches using simply the composer’s name and the general keyword “trumpet” were conducted, which produced numerous results.

Many of these results had already been discovered and cataloged using AMICUS, a similar multi-library search tool supported by Library and Archives

¹⁹ “FirstSearch [OCLC - Reference],” n.d., <<http://www.oclc.org/firstsearch>> (11 February 2006).

²⁰ “WorldCat [OCLC - Content delivery and databases],” n.d., <<http://www.oclc.org/firstsearch/content/worldcat/default.htm>> (11 February 2006).

Canada. AMICUS is connected to the library catalogs of over 1,300 Canadian institutional and public libraries. The search interface is not as well-developed as that of OCLC's FirstSearch, still many works by Canadian Prairie composers in Canadian libraries were found.

Since the catalog of the CMC is not connected to any of the previously mentioned sources it was vital to conduct separate searches via the catalog's web-based search interface. Two search methods were used for scrutinizing this catalog. A search conducted by composer and instrumentation produced many results, yet owing to the difficulties of navigating the cataloging system it became obvious that a few works had been missed. A second search was conducted, which resulted in a listing of works from various trumpet music categories (solos with and without accompaniment, duets, trios, and larger ensembles). The names of the composers on these lists were compared to the names on the Canadian Prairie composer list and a few additional pieces were identified and could thus be cataloged.

All works from the various sources were entered into the database template and the complete assessment was conducted as soon as works were received either via interlibrary loan, from the composer, or through direct order either from the CMC or from publishers.

3.3. Comments On This Specific Body Of Repertoire

In all, seventy-four works by Canadian Prairie composers were identified through the various means outlined above, with sixty-seven of them available to the public at this time. It is conceivable that there are a number of unpublished works for trumpet that were not cataloged, since many composers did not respond to inquiries by the author and others could not be contacted directly. However, this situation most

likely only affected the number of unpublished works or pieces not held in libraries—works that are not consequential to the present document.

The sixty-seven pieces cataloged in the prototype of the database were written by thirty-eight different Canadian Prairie composers, with many composers having written only a single work, while a few have written four or more works. The final list of Canadian Prairie composers contains two hundred and fifteen names, meaning that over seventeen percent of them have written at least one work for trumpet.

For the most part, compositions by Canadian Prairie composers were written for the advanced player, particularly when the composer wrote only one work for trumpet. A large number of these pieces are works commissioned by or for trumpet soloists, which explains why they are for advanced performers. Works by composers with multiple pieces for trumpet are generally intended for various ability levels.²¹

More than a fifth of the sixty seven pieces are unaccompanied or ensemble works. This number seems somewhat surprising considering the overall body of repertoire for trumpet and the typical make-up of a recital program. Unaccompanied works for trumpet, though by no means uncommon, are less frequently performed on recitals or on recordings. The proportionately large number of unaccompanied pieces may relate to the fact that a large number of the works were commissions. Most other works in the list are to be accompanied by piano and a few are full-fledged concertos or solos with orchestral accompaniment.

²¹ For example, s.v. entries for David Kaplan and Thomas Schudel.

4. CONCLUSIONS

4.1. Usefulness of the Proposed Database to this Specific Body of Repertoire

Many of the publicly accessible trumpet works by Canadian Prairie composers at this time are for advanced performers. Meanwhile, the database was initially conceived with the private music instructor in mind, who usually need to undertake or to assist in the repertoire identification for their beginning and intermediate students. This does not mean that the proposed database is without use for the chosen body of repertoire. In fact, it is the belief of the author that the proposed database will be both helpful to teachers, and will serve as an excellent repertoire search tool for advanced performers.

The many different features that the database will catalog suggests that its employment will be ideal for anyone seeking a work for a certain type of trumpet or accompaniment. The ultimate database will find use among trumpet players seeking to add one or multiple pieces of Canadian Prairie trumpet repertoire to a recital or recording project. Given the list of pieces, performers could, for example, narrow down their search by selecting the type of trumpet they would like to use and further gauge which pieces they would prefer based on information regarding endurance and range. Also, if their recital or recording contains a number of works that are lyrical, they might wish to perform a search on parameters such as the use of staccato, marcato, and slurring i and limit their choices even further in order to create a more varied program.

As previously mentioned, there are but a few pieces for beginning trumpet players by Canadian Prairie composers. Writing a piece for beginner trumpet could result in a greater number of performances, since the work could be included in the syllabi of provincial music festivals. Other lacunae that currently exist in Canadian Prairie trumpet repertoire are pieces for solo trumpet and accompaniment other than piano, and works for multiple trumpets. Further, the advanced repertoire in the database makes limited use of high-pitched trumpets.

Although the database was initially conceived with private trumpet teachers and their students in mind, it will find very limited use among this group of people, considering the currently cataloged body of repertoire.

4.2. Future Possibilities

There are a number of ways in which the proposed database could be used in an expanded fashion at some future date. The most apparent of these applications would be to use the database for a larger body of trumpet repertoire. Since the database was initially designed with teachers in mind, it would be most appropriate to catalog beginner- and intermediate-level pieces. Even so, as the application to Canadian Prairie repertoire has proven, the inclusion of advanced repertoire may still prove useful to professional performers seeking works for themselves.

Overall, it must be noted that the proposed database, when indexing a larger body of trumpet repertoire than trumpet works by Canadian Prairie composers, will likely empower trumpet teachers to select repertoire much easier and more accurately than previous methods have allowed for, or at the very least in a more time-efficient manner.

As mentioned in Chapter Two, the possibility exists of expanding the proposed database to include works for instruments other than trumpet. This could simply be achieved by splitting the current “Works” table into two separate tables: one with general features and a second with instrument-specific features. There could be multiple instrument-specific tables, for example one for trumpet, one for clarinet, and one for trombone, which would each list instrument-specific features, such as runs across the break on clarinet or difficult slurring passages on trombone. All general musical features and bibliographic information pertaining to a piece could be kept in a single table no matter what the intended instrument might be. This sort of expansion of the proposed database could well be incorporated into existing projects such as the “John Adaskin Project” of the CMC and would then serve teachers of instrumental ensembles as well as private instrument instructors.

Further, the database could see an expansion of its “Bibliographic” and “General Music Features” sections. Instead of listing only comments, recordings, and performances, it is conceivable that one could add links to scanned previews of a score, sounds clips of the piece, links to library catalogs, interlibrary loan information, and purchasing sites. With the allowance for user logins as described in the section on “Implementation,” the option exists of having a “user comments” and “user reviews” as well as “user submissions” of new pieces, and even additional information for works already listed in the database.

It is possible that the proposed database could be linked either with a pre-existing library catalog or with the catalog of the CMC, which would add significant functionality to these existing search tools. While there would undoubtedly be

numerous technological difficulties in such a linking, the greater problem is that all works would need to be assessed for inclusion in the database. This would be extremely time consuming, though with improvements in music scanning technology and optical symbol recognition, it is conceivable that in the near future, computer software could perform a large part of the assessment.

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APPENDIX A - CANADIAN PRAIRIE COMPOSERS

Alphabetical Order

A

ABRAM, John
City/Prov.: Calgary
0 works for trumpet
*lives in Calgary since 1994,
sound engineer as well*

ADASKIN, Murray
City/Prov.: Saskatoon
2 works for trumpet
ex dept head at Univ. of SK

ADMIRAL, Roger
City/Prov.: Edmonton
0 works for trumpet
listed on ECCS site

ALAIN, Carrie
City/Prov.: Calgary
0 works for trumpet
*listed as Prairie composer by
ACWC*

ALLEN, Peter
City/Prov.: MB
0 works for trumpet
listed in EMC, CMC

ALTMAN, Lorne
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

ANDERSON, William Henry
City/Prov.: Winnipeg
0 works for trumpet
*born in England / 1882-1955 /
listed in EMC*

ANDRIX, George
City/Prov.: Edmonton
1 work for trumpet

APPLETON, Kathleen
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

ARCHER (BALESTRERI),
Violet
City/Prov.: Edmonton
1 work for trumpet

B

BACHMAN, Arthur Marc
City/Prov.: Calgary
0 works for trumpet

BAKER, Michael J.
City/Prov.: b. Edmonton
0 works for trumpet
*trumpeter, composer / works
performed by Array Music*

BARCLAY, Kristina
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

BARNES, Raena
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

BASHAW, Howard
City/Prov.: Edmonton
0 works for trumpet
Univ. of Alberta / listed in CMC

BEECROFT, Norma
City/Prov.: Calgary
0 works for trumpet
*Univ. of Calgary special
collection / listed in CMC*

BEHRENS, Jack
City/Prov.: Regina
0 works for trumpet
*Univ. of Regina in 60s / listed in
CMC*

BELL, Allan Gordon
City/Prov.: Calgary
0 works for trumpet
*studied at Univ. of Alberta /
Professor at Univ. of Calgary*

BELYEA, W.(Warren) Herbert
City/Prov.:
0 works for trumpet
listed as CMC Prairie composer

BENOIST, Marius
City/Prov.: Winnipeg
0 works for trumpet

BERG, Reinhard von
City/Prov.: Edmonton
0 works for trumpet
CMC / ECCS

BETTS, Lorne
City/Prov.: b. Winnipeg
0 works for trumpet

BLACKMAN, Lloyd
City/Prov.: Winnipeg, Regina
0 works for trumpet
conductor, composer

BLAIR, Dean
City/Prov.: Lethbridge
2 works for trumpet

BOND, Susan
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

BOON, Rolf
City/Prov.: Lethbridge
0 works for trumpet
listed on ECCS, CMC sites

BOUCHARD, Remi
City/Prov.: Laurier, MB
0 works for trumpet

BOURGEOIS, Adrian
City/Prov.: Melfort, SK
5 works for trumpet
band teacher, trumpet player

BREMMER, Murray
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

BROOK, Alex
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

BROWNLEE, Scott
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

BUDDECKE, Cheryl
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

BUHR, Glenn
City/Prov.: Winnipeg
2 works for trumpet

BURDICK, Richard
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

BUSTIN, Jennifer
City/Prov.: Edmonton
0 works for trumpet
listed on ECCS site

C

CAMERON, Allison
City/Prov.: b. Edmonton
0 works for trumpet

CARLSON, Bruce
City/Prov.: Winnipeg
1 work for trumpet

CARRABRÉ, T. Patrick
City/Prov.: Winnipeg
0 works for trumpet
*composer in residence WSO,
teaches at Brandon University*

CHEPIL REID, Darlene
City/Prov.: Calgary
0 works for trumpet
*listed as Prairie composer by
ACWC*

CHOTEM, Neil
City/Prov.: Saskatoon
0 works for trumpet
listed in EMC

COLLINGWOOD, Arthur
City/Prov.: Saskatoon
0 works for trumpet

CONSTANT, Yleesh
City/Prov.: Regina
0 works for trumpet
from John Reid

COOK, Gareth
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

COONEY, Cheryl L.
City/Prov.: AB
0 works for trumpet
ex Red-Deer college professor

COWAN, Don
City/Prov.: Outlook, SK
0 works for trumpet
*composer, educator / listed in
EMC*

COXWORTH, Ewan
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

CRAWFORD, Paul
City/Prov.: Calgary
0 works for trumpet
*born in Toronto / raised in
Calgary / settled in BC*

CREAGHAN, J. Andrew
City/Prov.: Edmonton
0 works for trumpet
lives in Edmonton

CRUTCHLEY, Ian
City/Prov.: Lethbridge
0 works for trumpet
taught at Univ. of Lethbridge

CSAPO, Gyula
City/Prov.: Saskatoon
1 work for trumpet
Univ. of Saskatchewan

CULLIMORE, Jason
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

CURRIE, Neil
City/Prov.: Saskatoon
1 work for trumpet
*from SMFA Syllabus / was
composer in residence with SSO*

D

DAHLGREN, David
City/Prov.: Moosimin, SK
0 works for trumpet

DAVIES, Victor
City/Prov.: Winnipeg
0 works for trumpet

DEEGAN, Roger
City/Prov.: SK, AB, MB
1 work for trumpet
*lived in SK, MB, Los Angeles /
d. August 2006*

DERFLER, Carl
City/Prov.: now Virginia
0 works for trumpet
Master's at Univ. of Alberta

DONKIN, Christine
City/Prov.: b. Grand Prairie, AB
0 works for trumpet

DOOLITTLE, Quenten
City/Prov.: Calgary
0 works for trumpet

DUNCAN, Chester
City/Prov.: Strasbourg, SK
0 works for trumpet

DUNCAN, Laurie Matthew
City/Prov.: Winnipeg
0 works for trumpet

E

EAGLE, David
City/Prov.: Calgary
0 works for trumpet

ECKHARDT-GRAMATTÉ,
Sophie-Carmen
City/Prov.: Winnipeg
1 works for trumpet

ELLENBERGER, Kurt
City/Prov.: now Grand Rapids,
MI
4 works for trumpet
*was dept head at Univ. of
Lethbridge (late 90s)*

ENNS, Leonard
City/Prov.: Winnipeg
0 works for trumpet
*some works for choir with
trumpet*

ESTACIO, John
City/Prov.: Edmonton
0 works for trumpet
ESO comp. in residence

F

FAGE, Shane
City/Prov.: b. Winnipeg
0 works for trumpet

FENWICK, George
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

FERGUSON, Sean
City/Prov.: b. Fort Vermillion,
AB
0 works for trumpet
studied at Univ. of Alberta

FERLAND, Marcien
City/Prov.: MB
0 works for trumpet
listed in EMC

FINCH, Douglas
City/Prov.: b. Winnipeg
0 works for trumpet

FINNIMORE, Lynda
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

FISHER, Alfred
City/Prov.: b. Boston
0 works for trumpet
Univ. of Alberta / now Queen's

FITZELL, Gordon
City/Prov.: Brandon
0 works for trumpet
Brandon Univ. / Univ. of Alberta

FLEMING, Robert
City/Prov.: b. Prince Albert
2 works for trumpet
student of Lyle Gustin

FLOYD, Annette
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

FORSYTH, Malcolm
City/Prov.: Edmonton
6 works for trumpet

FREEDMAN, Harry
City/Prov.: Medicine Hat
0 works for trumpet

FROESE, Wes
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

FU, Paul Zicheng
City/Prov.: Calgary
0 works for trumpet
lives in Calgary, b. in China

FUNG, Vivian
City/Prov.: b. Edmonton
0 works for trumpet
from CMC website

G

GALLOWAY, Brent
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

GEORGE, Carly
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

GIECK, Janet
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

GILLILAND, Allan
City/Prov.: Edmonton
2 works for trumpet

GILLIS, Glen
City/Prov.: Saskatoon
0 works for trumpet
from SMFA Syllabus / Univ. of Saskatchewan

GINADER, Gerhard
City/Prov.: Brandon
0 works for trumpet
teaches at Brandon Univ

GODIN, Scott Edward
City/Prov.: b. Brooks, AB
0 works for trumpet
listed on ECCS site

GOLUB, Thom
City/Prov.: Edmonton
0 works for trumpet
listed on ECCS site

GRANT, Stewart
City/Prov.: AB
0 works for trumpet

GREEN, Russell
City/Prov.: d. Saskatoon
0 works for trumpet
listed in EMC

GREENWALD, Tanner
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

GRELLA-MOZEJKO, Piotr
City/Prov.: Calgary
1 work for trumpet

H

HAHN, Bob
City/Prov.: Kindersley, SK
0 works for trumpet
listed in EMC

HAND, Mark
City/Prov.: b. Winnipeg
0 works for trumpet
ex City of Saskatoon librarian

HANNAH, Ronald
City/Prov.: b. Moose Jaw
2 works for trumpet

HARRIS, Neil
City/Prov.: Young, SK
0 works for trumpet
composer, critic / listed in EMC

HICKS, Majorie Kisbey
City/Prov.: SK
0 works for trumpet
from SMFA site

HISCOTT, James
City/Prov.: Winnipeg
0 works for trumpet

HO, Vincent Chee-Yung
City/Prov.: AB
0 works for trumpet
stud. in Alberta

HODKINSON, Sydney
City/Prov.: b. Winnipeg
2 works for trumpet
Now in the U.S.A.

HORNER, Ralph
City/Prov.: d. Winnipeg
0 works for trumpet
listed in EMC

HUNTER, David
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

J

JOHANSEN, Irene
City/Prov.: Calgary
0 works for trumpet

JOHNSTON, Richard
City/Prov.: Calgary
2 works for trumpet
b. in Chicago , lived in Calgary, Head of UofC Fine Arts

JORDAN, William
City/Prov.: Calgary
0 works for trumpet
b. in States / at Univ. of Calgary since 1978

JURADO, Novelli
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

K

KAPLAN, David
City/Prov.: Saskatoon
6 works for trumpet
ex dept head at Univ. of SK and conductor of the SSO

KEETBAAS, Dirk Jr.
City/Prov.: MB, AB
0 works for trumpet
listed in EMC

KINES, Tom
City/Prov.: Roblin, MB
0 works for trumpet
listed in EMC

KLOPPERS, Jacobus
City/Prov.: Edmonton
0 works for trumpet
Professor at King's University College

KONECSNI, Sarah
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

KREPAKEVICH, Shane
City/Prov.: Edmonton
0 works for trumpet
listed on ECCS site

KUNZ, Alfred
City/Prov.: b. Neudorf, SK
1 work for trumpet

L

LALIBERTE, Heather
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

LANG, Rupert
City/Prov.: b. Red Deer
0 works for trumpet
B.Mus from Manitoba, now in BC

LAUBACH, Frank
City/Prov.: Regina / England
0 works for trumpet
founded Regina Symphony Orchestra / listed in EMC

LEACOCK, Leonard
City/Prov.: d. Calgary
0 works for trumpet
listed in EMC / b. in England

LEE, Brent
City/Prov.: b. Wynyard, SK
0 works for trumpet

LEE, Hope
City/Prov.: Calgary
0 works for trumpet
from China / living in Calgary / listed by Association of Canadian Woman Composers

LETT, Michael
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

LEVIN, Gregory
City/Prov.: Berkley, CA
1 work for trumpet
taught Univ. of Calgary

LING, Deborah
City/Prov.:
0 works for trumpet
listed as Prairie composer by ACWC

LITZ, Helen
City/Prov.: Winnipeg
0 works for trumpet
listed in EMC

LIZÉE, Nicole
City/Prov.: b. Gravelbourg, SK
0 works for trumpet
studied at Brandon Univ

LOOYSON, Jeff
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

M

MACINTYRE, David K.
City/Prov.: b. Yorkton
0 works for trumpet

MAITLAND-WHITELAW, Landis
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

MANN, Leslie
City/Prov.: b. Edmonton
0 works for trumpet
played with CBC Winnipeg (clarinet)

MATTHEWS, Michael
City/Prov.: MB, SK
0 works for trumpet

MCCAULEY, William
City/Prov.: Tofield, AB
0 works for trumpet
b. in Alberta, moved East, then conductor of New York Symphony

MCCUNE, Jeffrey
City/Prov.: Edmonton
0 works for trumpet
b. Calgary, AB

MCDONALD, Boyd
City/Prov.: Tuberose, SK
1 work for trumpet

MCGRATH, Melody
City/Prov.: AB
0 works for trumpet
from oceannamusic.com

MCNEILL, Dean
City/Prov.: Saskatoon
0 works for trumpet
Univ. of Saskatchewan

MCINTOSH, Diana
City/Prov.: Winnipeg
0 works for trumpet

MCINTYRE, David L.
City/Prov.: Regina
2 works for trumpet
born in Edmonton (1950)

MCLEOD, Francis Murray
City/Prov.: AB
0 works for trumpet
listed in EMC

McMULLIN, Robert
City/Prov.: d. Regina
0 works for trumpet
listed in EMC, d. 1955

MCPHERSON, John
City/Prov.: AB
0 works for trumpet
Univ. of Alberta

MELNYK, John
City/Prov.: b. Winnipeg
0 works for trumpet
listed in EMC

MELNYK, Lubomyr
City/Prov.: Skoldinge, Sweden
1 work for trumpet
listed as CMC Prairie composer, lived in Winnipeg 1950-69

MESZAROS, Michelle
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

METCALF, John
City/Prov.: England
0 works for trumpet
was composer-in-residence for 10 years at the Banff Centre

MOORE, William
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

MORIN, Robert
City/Prov.: Toronto
0 works for trumpet
listed on ECCS site

MORLOCK, Jocelyn
City/Prov.: b. in MB
1 work for trumpet
studied in Brandon, MB

MORTON, Jeff
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

MUIR, Kyle
City/Prov.: Winnipeg
0 works for trumpet

MURGATROYD, Vernon
City/Prov.: Red Deer
1 work for trumpet

MURPHY, Kelly-Marie
City/Prov.: Ottawa, ON
0 works for trumpet
studied in Calgary

N

NAYLOR, Bernard
City/Prov.: b. in England
0 works for trumpet
lived in Winnipeg for a number of years

NERENBERG, Mark
City/Prov.: b. Edmonton
0 works for trumpet
listed on ECCS site

NICHOLS, Kenneth Hugh
City/Prov.: Pincher Creek, AB
0 works for trumpet
listed on CMC site

NICHOLSON, G. Gordon
City/Prov.: Le Mont-Pelerin, Switzerland
0 works for trumpet
listed as CMC Prairie composer / b. in Alberta / Master's from Univ. of Alberta

O

OSTOFOROFF, Colleen
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

P

PAS, Lia
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

PEDERSEN, Paul
City/Prov.: Edmonton
0 works for trumpet
BA from Univ. of Saskatchewan

PENTLAND, Barbara
City/Prov.: b. Winnipeg
0 works for trumpet

PERRON, Alain
City/Prov.: Regina
0 works for trumpet
Professor at Univ. of Regina

PETERS, Randolph
City/Prov.: Winnipeg
0 works for trumpet

PETTIGREW, Laura
City/Prov.: Regina
0 works for trumpet
from SMFA Syllabus

PINCKNEY, Joyce
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

PISHNY-FLOYD, Monte Keene
City/Prov.: Saskatoon
1 work for trumpet
b. U.S.A.

PLATO-MASTROIANNI, Karen
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

POLSON, Arthur
City/Prov.: b. in BC
1 work for trumpet
played with WSO, CBC Winnipeg for 20 years

PURA, William
City/Prov.: Stonewall, MB
0 works for trumpet
listed on CMC site

R

RADFORD, Laurie
City/Prov.: b. Manitoba
1 work for trumpet
studied at Brandon, MB, then BC and McGill

RAE, Allan
City/Prov.: Lethbridge
3 works for trumpet
b. in Blairmore, AB

RAUM, Elizabeth
City/Prov.: Regina
1 work for trumpet

RIZZUTO, Matthew
City/Prov.: b. Edmonton
0 works for trumpet

ROBINOVITCH, Sidney Paul
City/Prov.: Brandon
0 works for trumpet
listed in EMC

ROBINSON, Christopher
City/Prov.: Winnipeg
0 works for trumpet
trumpeter, composer

ROSEN, Robert
City/Prov.: Melfort, SK
0 works for trumpet
*Mount Royal College and Banff
Centre / Jens Lindemann suggests
Rosen wrote a piece for trumpet*

ROSS, Don
City/Prov.: Edmonton
1 work for trumpet

ROSS, Erik
City/Prov.: AB
0 works for trumpet
B.Mus from Univ. of Calgary

ROXBURGH, David
City/Prov.: b. Edmonton
0 works for trumpet
listed on ECCS site / 1951-2001

RUMANCIK, Maryanne
City/Prov.: AB
0 works for trumpet
from Prairiesky Music

S

SASONKIN, Manus
City/Prov.: Edmonton
0 works for trumpet

SASTOK, Helve
City/Prov.: Calgary
0 works for trumpet
b. in Edmonton

SCHEIDT, Daniel
City/Prov.: b. in AB
0 works for trumpet

SCHMIDT, Douglas
City/Prov.: Saskatoon
0 works for trumpet
B.Mus at Univ. of Saskatchewan

SCHMIDT, Heather
City/Prov.: Dallas
0 works for trumpet
listed as CMC Prairie composer

SCHUDEL, Thomas
City/Prov.: Regina
8 works for trumpet
at Univ. of Regina

SCOTT, David Raphael
City/Prov.: Winnipeg
0 works for trumpet

SHARMAN, Rodney
City/Prov.: b. Biggar, SK
0 works for trumpet

SIRULNIKOFF, Jack
City/Prov.: b. Winnipeg
1 work for trumpet

SOBIERAJ, Jacek
City/Prov.: Winnipeg
0 works for trumpet
listed on ECCS site

SPASOV, Miroslav
City/Prov.: Gazimagusa, Cyprus
0 works for trumpet
listed as CMC Prairie composer

SPENCER, Marguerita
City/Prov.: SK
0 works for trumpet
from SMFA site

STANDING, Russell
City/Prov.: Belmont, MB
0 works for trumpet
listed in EMC

STANILAND, Andrew
City/Prov.: b. Red Deer
1 work for trumpet
*studies at Grant McEwan in
Edmonton, Univ. of Lethbridge*

STEELE, Maude
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

STEINBERG, Ben
City/Prov.: b. Winnipeg
0 works for trumpet

STEPHEN, Roberta
City/Prov.: Calgary
0 works for trumpet
listed on CMC site

STETNER, Lindsay
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

STOLL, Derek
City/Prov.: AB
0 works for trumpet
*Jens Lindemann suggests Stoll
wrote a work for trumpet*

T

TAKATS, Zsuzsanna
City/Prov.: Saskatoon, SK
0 works for trumpet
from SMFA Syllabus

TERHART, Stella Claire
City/Prov.: b. Estevan, SK
1 work for trumpet
*lived in SK, AB until age 25 / now
ON*

THOMSON, Patricia
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

THOROLFFSON, Frank
City/Prov.: Winnipeg
0 works for trumpet
listed in EMC

THROWER, John
City/Prov.: North Battleford
0 works for trumpet
listed in EMC

TOMLENOVICH, Joel
City/Prov.: Edmonton
0 works for trumpet
attended Univ. of Saskatchewan

TURCOTTE, Gilles
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

TURNER, Robert
City/Prov.: MB
0 works for trumpet
taught at Univ. of Manitoba

TURNER, Sara Scott
City/Prov.: MB
1 work for trumpet
CMC Prairie composer

TWA, Andrew
City/Prov.: b. Wolsely, SK
0 works for trumpet
studies at Brandon Univ / founder of Berandol Publishing

TWOMEY, Ray
City/Prov.: Canmore
0 works for trumpet
b. in England

TYSSELAND, Angie
City/Prov.: Saskatoon, SK
0 works for trumpet
from SMFA Syllabus

U

URSAN, Robert
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

V

VLODOMIR, Fisko
City/Prov.: SK
0 works for trumpet
from SMFA Syllabus

W

WARD, Arthur
City/Prov.: AB
0 works for trumpet
Master's at Univ. of Calgary

WARD, Jonathan
City/Prov.: Regina
0 works for trumpet
violinist, composer

WINIARZ, John
City/Prov.: b. St. Boniface, MB
0 works for trumpet

Z

ZVANKIN, Peter
City/Prov.: d. Winnipeg
0 works for trumpet
from Russia but lived in MB / listed in EMC

**APPENDIX B - CANADIAN PRAIRIE COMPOSERS WHO HAVE COMPOSED
AT LEAST ONE WORK FOR TRUMPET, AVAILABLE FROM NON-
ARCHIVAL, PUBLICLY ACCESSIBLE HOLDINGS**

Adaskin, Murray	Kaplan, David
Andrix, George	Kunz, Alfred
Archer (Balestreri), Violet	Levin, Gregory
Blair, Dean	McDonald, Boyd
Bourgeois, Adrian	McIntyre, David L.
Buhr, Glenn	Melnyk, Lubomyr
Carlson, Bruce	Morlock, Jocelyn
Currie, Neil	Murgatroyd, Vernon
Deegan, Roger	Pishny-Floyd, Monte Keene
Eckhardt-Gramatté, Sophie-Carmen	Polson, Arthur
Ellenberger, Kurt	Radford, Laurie
Fleming, Robert	Rae, Allan
Forsyth, Malcolm	Raum, Elizabeth
Gilliland, Allan	Ross, Don
Grella-Mozejko, Piotr	Schudel, Thomas
Hannah, Ronald	Sirulnikoff, Jack
Hodkinson, Sydney	Staniland, Andrew
Johnston, Richard	terHart, Stella Claire
	Turner, Sara Scott

APPENDIX C - DATABASE CONTENTS

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Note: Even though the Performances Table has no content, it has been included in this appendix in order to give the reader a better understanding of its layout. The Pedagogy Comments Table which also has no content has however, been omitted, since it has the same layout as the General Comments Table.

Divertimento No.4: for Trumpet and Orchestra

by Adaskin, 1970

Available from (table name, ID): Other Sources 38			
Recording table ID:		Performances table ID:	
Type of trumpet(s): C, (opt Piccolo)		Accompaniment instrumentation: Orchestra	
Duration: 11:37		Number of movements: 1	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 6		Accompaniment difficulty (out of 6): 5	
Total number of bars: 234		Total number of bars with trumpet: 134 57.26% of entire piece	
Key signatures: 0		Keys: NA	
Number of key signature changes: 0		Number of accidentals: 382 Avg. accidentals per bar: 2.85	
Time signatures: 4/4, 3/4, 2/4		Number of time signature changes: 19 Time signature changes occur every 7.05 bars	
Tempi: 1/4 = 52-120		Number of tempo changes: 13 Tempo changes occur every 10.31 bars	
Shortest note values: 1/32 @ 56		Instances of syncopation: 24 Syncopation occurs every 5.58 bars	
Number of triplets: 45 Triplets occur every 2.98 bars		Number of advanced tuplets: 5 Advanced tuplets occur every 26.80 bars	
Range (Concert pitch): G3-F6		Tessitura: med	
Contemporary compositional techniques: scales, harmonies			
Number of bars with slurring: 59 44.03% of entire piece		Number of bars with tenuto: 9 6.72% of entire piece	
Number of bars with staccato: 35 26.12% of entire piece		Number of bars with marcato: 18 13.43% of entire piece	
Number of cresc/decresc: 20 Cres/decres occur every 6.70 bars		Number of glissandos/rips: 1 Gliss./rips occur every 134.00 bars	
Number of grace notes: 14 Grace notes occur every 9.57 bars		Number of trills: 0 Trills occur every 0.00 bars	
Double tonguing grade: 2		Triple tonguing grade: 4	
Large intervals in melody grade: 6		Endurance grade: 3	
Finger technique grade: 5		Use of third finger grade: 2	
Dynamic contrast grade: 5		Soft grade: 4	Loud grade: 2
Breath control grade: 2	Flutter tongue grade: NA		Multiphonics grade: NA
Mutes: Harmon (no stem), Cup		Other technical considerations:	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

M/V Askov: Fanfare for Solo Trumpet
by Adaskin, 1990

Available from (table name, ID): Other Sources 1, 39			
Recording table ID:		Performances table ID:	
Type of trumpet(s): unspecified		Accompaniment instrumentation: Unaccompanied	
Duration: 2:40		Number of movements: 1	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 4		Accompaniment difficulty (out of 6): NA	
Total number of bars: 137		Total number of bars with trumpet: 137 100.00% of entire piece	
Key signatures: 0		Keys: E, D	
Number of key signature changes: 0		Number of accidentals: 75 Avg. accidentals per bar: 0.55	
Time signatures: 6/8, 3/4, 4/4, 2/4		Number of time signature changes: 7 Time signature changes occur every 19.57 bars	
Tempi: 1/4 = 72-140		Number of tempo changes: 10 Tempo changes occur every 13.70 bars	
Shortest note values: 1/8 @ 140		Instances of syncopation: 0 Syncopation occurs every 0.00 bars	
Number of triplets: 0 Triplets occur every 0.00 bars		Number of advanced tuplets: 0 Advanced tuplets occur every 0.00 bars	
Range (Concert pitch): C4-A5		Tessitura: med-low	
Contemporary compositional techniques:			
Number of bars with slurring: 54 39.42% of entire piece		Number of bars with tenuto: 0 0.00% of entire piece	
Number of bars with staccato: 3 2.19% of entire piece		Number of bars with marcato: 40 29.20% of entire piece	
Number of cresc/decresc: 6 Cres/decres occur every 22.83 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars	
Number of grace notes: 0 Grace notes occur every 0.00 bars		Number of trills: 0 Trills occur every 0.00 bars	
Double tonguing grade: 1		Triple tonguing grade: NA	
Large intervals in melody grade: 3		Endurance grade: 5	
Finger technique grade: 3		Use of third finger grade: 1	
Dynamic contrast grade: 3		Soft grade: 2	Loud grade: 4
Breath control grade: 3	Flutter tongue grade: NA		Multiphonics grade: NA
Mutes: NA		Other technical considerations:	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Miniatures for Solo Trumpet

by Andrix, 1977

Available from (table name, ID): Publisher 7			
Recording table ID: 11		Performances table ID:	
Type of trumpet(s): Bb, opt. C and Flug		Accompaniment instrumentation: Unaccompanied	
Duration: 9:15		Number of movements: 7	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 5		Accompaniment difficulty (out of 6): NA	
Total number of bars: 201		Total number of bars with trumpet: 201 100.00% of entire piece	
Key signatures: 0		Keys: NA	
Number of key signature changes: 0		Number of accidentals: 316 Avg. accidentals per bar: 1.57	
Time signatures: 4/4, 5/4, 7/8, 3/4, 5/8, 12/8		Number of time signature changes: 21 Time signature changes occur every 9.57 bars	
Tempi: 1/4 = 50-120		Number of tempo changes: 6 Tempo changes occur every 33.50 bars	
Shortest note values: 1/32 @ 108		Instances of syncopation: 25 Syncopation occurs every 8.04 bars	
Number of triplets: 33 Triplets occur every 6.09 bars		Number of advanced tuplets: 6 Advanced tuplets occur every 33.50 bars	
Range (Concert pitch): Gb3-Bb5		Tessitura: med	
Contemporary compositional techniques: scales, harmonies, free improvisation, microtones, advanced tuplets			
Number of bars with slurring: 138 68.66% of entire piece		Number of bars with tenuto: 8 3.98% of entire piece	
Number of bars with staccato: 63 31.34% of entire piece		Number of bars with marcato: 3 1.49% of entire piece	
Number of cresc/decresc: 56 Cres/decres occur every 3.59 bars		Number of glissandos/rips: 1 Gliss./rips occur every 201.00 bars	
Number of grace notes: 5 Grace notes occur every 40.20 bars		Number of trills: 0 Trills occur every 0.00 bars	
Double tonguing grade: 5		Triple tonguing grade: 2	
Large intervals in melody grade: 4		Endurance grade: 4	
Finger technique grade: 5		Use of third finger grade: 5	
Dynamic contrast grade: 4		Soft grade: 5	Loud grade: 3
Breath control grade: 5	Flutter tongue grade: 2		Multiphonics grade: NA
Mutes: Straight		Other technical considerations: double tonguing tremolo, slide glissandos, alternate fingering	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Little Suite for Trumpet and Piano

by Archer, 1975

Available from (table name, ID): Publishers 1, Other Sources 2			
Recording table ID:		Performances table ID:	
Type of trumpet(s): Bb		Accompaniment instrumentation: Piano	
Duration: 7:00		Number of movements: 4	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 3		Accompaniment difficulty (out of 6): 3	
Total number of bars: 206		Total number of bars with trumpet: 164 79.61% of entire piece	
Key signatures: 0, 1#		Keys: A mixolydian, e	
Number of key signature changes: 2		Number of accidentals: 67 Avg. accidentals per bar: 0.41	
Time signatures: 4/4, 3/4, 6/8		Number of time signature changes: 5 Time signature changes occur every 32.80 bars	
Tempi: 1/4 = 72-120		Number of tempo changes: 3 Tempo changes occur every 54.67 bars	
Shortest note values: 1/16 @ 80		Instances of syncopation: 3 Syncopation occurs every 54.67 bars	
Number of triplets: 0 Triplets occur every 0.00 bars		Number of advanced tuplets: 0 Advanced tuplets occur every 0.00 bars	
Range (Concert pitch): D4-G5		Tessitura: med-low	
Contemporary compositional techniques: modes			
Number of bars with slurring: 107 65.24% of entire piece		Number of bars with tenuto: 12 7.32% of entire piece	
Number of bars with staccato: 23 14.02% of entire piece		Number of bars with marcato: 5 3.05% of entire piece	
Number of cresc/decresc: 56 Cres/decres occur every 2.93 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars	
Number of grace notes: 0 Grace notes occur every 0.00 bars		Number of trills: 0 Trills occur every 0.00 bars	
Double tonguing grade: NA		Triple tonguing grade: NA	
Large intervals in melody grade: 2		Endurance grade: 3	
Finger technique grade: 2		Use of third finger grade: NA	
Dynamic contrast grade: 2		Soft grade: 2	Loud grade: 3
Breath control grade: 3	Flutter tongue grade: NA		Multiphonics grade: NA
Mutes: NA		Other technical considerations:	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Suite for Solo Trumpet

by Blair, 1980

Available from (table name, ID): Other Sources 4			
Recording table ID:		Performances table ID:	
Type of trumpet(s): unspecified		Accompaniment instrumentation: Unaccompanied	
Duration: 9:00		Number of movements: 4	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 5		Accompaniment difficulty (out of 6): NA	
Total number of bars: 178		Total number of bars with trumpet: 178 100.00% of entire piece	
Key signatures: 0, 1#		Keys: NA	
Number of key signature changes: 2		Number of accidentals: 268 Avg. accidentals per bar: 1.51	
Time signatures: 6/8, 4/4, 5/4		Number of time signature changes: 7 Time signature changes occur every 25.43 bars	
Tempi: 1/4 = 66-168		Number of tempo changes: 3 Tempo changes occur every 59.33 bars	
Shortest note values: 1/32 @ 69		Instances of syncopation: 0 Syncopation occurs every 0.00 bars	
Number of triplets: 2 Triplets occur every 89.00 bars		Number of advanced tuplets: 41 Advanced tuplets occur every 4.34 bars	
Range (Concert pitch): A3-G5		Tessitura: med-low	
Contemporary compositional techniques: scales, harmonies			
Number of bars with slurring: 50 28.09% of entire piece		Number of bars with tenuto: 0 0.00% of entire piece	
Number of bars with staccato: 28 15.73% of entire piece		Number of bars with marcato: 39 21.91% of entire piece	
Number of cresc/decresc: 20 Cres/decres occur every 8.90 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars	
Number of grace notes: 0 Grace notes occur every 0.00 bars		Number of trills: 0 Trills occur every 0.00 bars	
Double tonguing grade: 2		Triple tonguing grade: 4	
Large intervals in melody grade: 3		Endurance grade: 4	
Finger technique grade: 5		Use of third finger grade: 3	
Dynamic contrast grade: 4		Soft grade: 4	Loud grade: 4
Breath control grade: 4	Flutter tongue grade: 4		Multiphonics grade: NA
Mutes: Mute		Other technical considerations:	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Variations for Solo Trumpet

by Blair, 1976

Available from (table name, ID): Other Sources 5			
Recording table ID:		Performances table ID:	
Type of trumpet(s): unspecified		Accompaniment instrumentation: Unaccompanied	
Duration: 12:00		Number of movements: 8	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 5		Accompaniment difficulty (out of 6): NA	
Total number of bars: 279		Total number of bars with trumpet: 279 100.00% of entire piece	
Key signatures: 0		Keys: NA	
Number of key signature changes: 0		Number of accidentals: 400 Avg. accidentals per bar: 1.43	
Time signatures: 4/4, 3/4, 5/4, 5/8		Number of time signature changes: 8 Time signature changes occur every 34.88 bars	
Tempi: 1/4 = 58-160		Number of tempo changes: 8 Tempo changes occur every 34.88 bars	
Shortest note values: 1/32 @ 58		Instances of syncopation: 0 Syncopation occurs every 0.00 bars	
Number of triplets: 16 Triplets occur every 17.44 bars		Number of advanced tuplets: 0 Advanced tuplets occur every 0.00 bars	
Range (Concert pitch): F3-G5		Tessitura: med-low	
Contemporary compositional techniques: scales, harmonies, irregular meters			
Number of bars with slurring: 88 31.54% of entire piece		Number of bars with tenuto: 40 14.34% of entire piece	
Number of bars with staccato: 23 8.24% of entire piece		Number of bars with marcato: 105 37.63% of entire piece	
Number of cresc/decresc: 52 Cres/decres occur every 5.37 bars		Number of glissandos/rips: 11 Gliss./rips occur every 25.36 bars	
Number of grace notes: 0 Grace notes occur every 0.00 bars		Number of trills: 0 Trills occur every 0.00 bars	
Double tonguing grade: 4		Triple tonguing grade: 3	
Large intervals in melody grade: 4		Endurance grade: 4	
Finger technique grade: 4		Use of third finger grade: 3	
Dynamic contrast grade: 5		Soft grade: 4	Loud grade: 3
Breath control grade: 5	Flutter tongue grade: 4	Multiphonics grade: NA	
Mutes: Cup, Harmon		Other technical considerations: mouthpiece buzzing	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Adagio & Allegro

by Bourgeois, 2006

Available from (table name, ID): Publisher 14			
Recording table ID:		Performances table ID:	
Type of trumpet(s): Bb		Accompaniment instrumentation: Piano	
Duration: 3:50		Number of movements: 1	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 3		Accompaniment difficulty (out of 6): 3	
Total number of bars: 103		Total number of bars with trumpet: 78 75.73% of entire piece	
Key signatures: 0, 1b		Keys: a, F	
Number of key signature changes: 1		Number of accidentals: 36 Avg. accidentals per bar: 0.46	
Time signatures: 4/4		Number of time signature changes: 0 Time signature changes occur every 0.00 bars	
Tempi: 1/4 = 76, 112		Number of tempo changes: 1 Tempo changes occur every 78.00 bars	
Shortest note values: 1/16 @ 112		Instances of syncopation: 0 Syncopation occurs every 0.00 bars	
Number of triplets: 20 Triplets occur every 3.90 bars		Number of advanced tuplets: 0 Advanced tuplets occur every 0.00 bars	
Range (Concert pitch): Bb3-C6		Tessitura: med	
Contemporary compositional techniques:			
Number of bars with slurring: 30 38.46% of entire piece		Number of bars with tenuto: 0 0.00% of entire piece	
Number of bars with staccato: 1 1.28% of entire piece		Number of bars with marcato: 11 14.10% of entire piece	
Number of cresc/decresc: 17 Cres/decres occur every 4.59 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars	
Number of grace notes: 0 Grace notes occur every 0.00 bars		Number of trills: 0 Trills occur every 0.00 bars	
Double tonguing grade: 2		Triple tonguing grade: NA	
Large intervals in melody grade: 3		Endurance grade: 3	
Finger technique grade: 3		Use of third finger grade: 1	
Dynamic contrast grade: 2		Soft grade: 2	Loud grade: 4
Breath control grade: 2	Flutter tongue grade: NA		Multiphonics grade: NA
Mutes: NA		Other technical considerations:	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

3 Movements for Trumpet and Percussion

by Carlson, 1996

Available from (table name, ID): Other Sources 46			
Recording table ID:		Performances table ID:	
Type of trumpet(s): C		Accompaniment instrumentation: 2 Percussion (vibraphone, marimba, temple blocks, snare drum, tom toms)	
Duration:		Number of movements: 3	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 5		Accompaniment difficulty (out of 6): 4	
Total number of bars: 266		Total number of bars with trumpet: 203 76.32% of entire piece	
Key signatures: 0		Keys: NA	
Number of key signature changes: 0		Number of accidentals: 391 Avg. accidentals per bar: 1.93	
Time signatures: 5/4, 4/4, 3/4, 6/16, 7/4, 6/4, 12/8, 6/8, 9/8, 12/16, 1/4		Number of time signature changes: 47 Time signature changes occur every 4.32 bars	
Tempi: 1/4 = 50-100		Number of tempo changes: 2 Tempo changes occur every 101.50 bars	
Shortest note values: 1/16 @ 100		Instances of syncopation: 59 Syncopation occurs every 3.44 bars	
Number of triplets: 55 Triplets occur every 3.69 bars		Number of advanced tuplets: 2 Advanced tuplets occur every 101.50 bars	
Range (Concert pitch): G3-B5		Tessitura: med	
Contemporary compositional techniques: scales, harmonies, irregular meters, free section			
Number of bars with slurring: 128 63.05% of entire piece		Number of bars with tenuto: 0 0.00% of entire piece	
Number of bars with staccato: 1 0.49% of entire piece		Number of bars with marcato: 22 10.84% of entire piece	
Number of cresc/decresc: 6 Cres/decres occur every 33.83 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars	
Number of grace notes: 0 Grace notes occur every 0.00 bars		Number of trills: 6 Trills occur every 33.83 bars	
Double tonguing grade: NA		Triple tonguing grade: NA	
Large intervals in melody grade: 4		Endurance grade: 4	
Finger technique grade: 5		Use of third finger grade: 5	
Dynamic contrast grade: 3		Soft grade: 3	Loud grade: 4
Breath control grade: 4	Flutter tongue grade: NA		Multiphonics grade: NA
Mutes: Straight		Other technical considerations:	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Concerto for Trumpet and Chamber Orchestra

by Eckhardt-Gr., 1974

Available from (table name, ID): Other Sources 9		
Recording table ID:		Performances table ID:
Type of trumpet(s): C		Accompaniment instrumentation: Full Orchestra
Duration: 14:00		Number of movements: 1
General comments (Table: ID): Composer: Administrator: Users:		
Trumpet level of difficulty (out of 6): 6		Accompaniment difficulty (out of 6): 5
Total number of bars: 245		Total number of bars with trumpet: 178 72.65% of entire piece
Key signatures: 0		Keys: NA
Number of key signature changes: 0		Number of accidentals: 510 Avg. accidentals per bar: 2.87
Time signatures: 4/4, 5/4, 3/4		Number of time signature changes: 16 Time signature changes occur every 11.13 bars
Tempi: 1/4 = 80-84		Number of tempo changes: 6 Tempo changes occur every 29.67 bars
Shortest note values: 1/32 @ 84		Instances of syncopation: 7 Syncopation occurs every 25.43 bars
Number of triplets: 150 Triplets occur every 1.19 bars		Number of advanced tuplets: 10 Advanced tuplets occur every 17.80 bars
Range (Concert pitch): G3-Db6		Tessitura: med-high
Contemporary compositional techniques: scales, harmonies, advanced tuplets		
Number of bars with slurring: 137 76.97% of entire piece		Number of bars with tenuto: 28 15.73% of entire piece
Number of bars with staccato: 77 43.26% of entire piece		Number of bars with marcato: 24 13.48% of entire piece
Number of cresc/delesc: 20 Cres/delesc occur every 8.90 bars		Number of glissandos/rips: 2 Gliss./rips occur every 89.00 bars
Number of grace notes: 29 Grace notes occur every 6.14 bars		Number of trills: 9 Trills occur every 19.78 bars
Double tonguing grade: 5		Triple tonguing grade: 2
Large intervals in melody grade: 6		Endurance grade: 5
Finger technique grade: 6		Use of third finger grade: 6
Dynamic contrast grade: 4	Soft grade: 2	Loud grade: 6
Breath control grade: 5	Flutter tongue grade: NA	Multiphonics grade: NA
Mutes: Mute		Other technical considerations:
Pedagogy comments (Table: ID): Composer: Administrator: Users:		

An Invective Against Swans: A little morsel for eight trumpets

by Ellenberger, 2003

Available from (table name, ID): Publisher 6, Other Sources 14			
Recording table ID:		Performances table ID:	
Type of trumpet(s): 2 Piccolo, 2 C, 4 Bb		Accompaniment instrumentation: Unaccompanied	
Duration: 4:30		Number of movements: 1	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 4		Accompaniment difficulty (out of 6): NA	
Total number of bars: 124		Total number of bars with trumpet: 124 100.00% of entire piece	
Key signatures: 0		Keys: NA	
Number of key signature changes: 0		Number of accidentals: 100 Avg. accidentals per bar: 0.81	
Time signatures: 3/4, 4/4, 5/4, 6/4		Number of time signature changes: 18 Time signature changes occur every 6.89 bars	
Tempi: 1/4 = 108-176		Number of tempo changes: 3 Tempo changes occur every 41.33 bars	
Shortest note values: 1/16 @ 176		Instances of syncopation: 4 Syncopation occurs every 31.00 bars	
Number of triplets: 16 Triplets occur every 7.75 bars		Number of advanced tuplets: 0 Advanced tuplets occur every 0.00 bars	
Range (Concert pitch): G3-E6		Tessitura: med	
Contemporary compositional techniques: scales, harmonies			
Number of bars with slurring: 12 9.68% of entire piece		Number of bars with tenuto: 8 6.45% of entire piece	
Number of bars with staccato: 10 8.06% of entire piece		Number of bars with marcato: 20 16.13% of entire piece	
Number of cresc/decresc: 24 Cres/decres occur every 5.17 bars		Number of glissandos/rips: 1 Gliss./rips occur every 124.00 bars	
Number of grace notes: 0 Grace notes occur every 0.00 bars		Number of trills: 4 Trills occur every 31.00 bars	
Double tonguing grade: 2		Triple tonguing grade: 2	
Large intervals in melody grade: 1		Endurance grade: 2	
Finger technique grade: 2		Use of third finger grade: 2	
Dynamic contrast grade: 3		Soft grade: 2	Loud grade: 3
Breath control grade: 2	Flutter tongue grade: NA		Multiphonics grade: NA
Mutes: Play in Stand			Other technical considerations:
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Inscription for an Unintended Monument: for Richard Stoezel

by Ellenberger, 2001

Available from (table name, ID): Publisher 6, Other Sources 16		
Recording table ID:		Performances table ID:
Type of trumpet(s): Flug		Accompaniment instrumentation: Piano
Duration: 5:00		Number of movements: 1
General comments (Table: ID): Composer: Administrator: Users:		
Trumpet level of difficulty (out of 6): 4		Accompaniment difficulty (out of 6): 3
Total number of bars: 187		Total number of bars with trumpet: 182 97.33% of entire piece
Key signatures: 0		Keys: NA
Number of key signature changes: 0		Number of accidentals: 223 Avg. accidentals per bar: 1.23
Time signatures: free, 4/4, 3/4, 5/4, 9/8, 6/8, 2/4		Number of time signature changes: 30 Time signature changes occur every 6.07 bars
Tempi: 1/4 = 112		Number of tempo changes: 1 Tempo changes occur every 182.00 bars
Shortest note values: 1/64 @ 112		Instances of syncopation: 8 Syncopation occurs every 22.75 bars
Number of triplets: 3 Triplets occur every 60.67 bars		Number of advanced tuplets: 8 Advanced tuplets occur every 22.75 bars
Range (Concert pitch): Ab3-B5		Tessitura: med-low
Contemporary compositional techniques: scales, harmonies, jazz improvisation, unmeasured sections, advanced tuplets		
Number of bars with slurring: 84 46.15% of entire piece		Number of bars with tenuto: 6 3.30% of entire piece
Number of bars with staccato: 9 4.95% of entire piece		Number of bars with marcato: 5 2.75% of entire piece
Number of cresc/delesc: 41 Cres/delesc occur every 4.44 bars		Number of glissandos/rips: 8 Gliss./rips occur every 22.75 bars
Number of grace notes: 5 Grace notes occur every 36.40 bars		Number of trills: 0 Trills occur every 0.00 bars
Double tonguing grade: NA		Triple tonguing grade: NA
Large intervals in melody grade: 4		Endurance grade: 4
Finger technique grade: 4		Use of third finger grade: 3
Dynamic contrast grade: 3	Soft grade: 4	Loud grade: 4
Breath control grade: 3	Flutter tongue grade: NA	Multiphonics grade: NA
Mutes: NA		Other technical considerations:
Pedagogy comments (Table: ID): Composer: Administrator: Users:		

Concerto for Trumpet & Orchestra

by Forsyth, 1987

Available from (table name, ID): Publishers 4, Other Sources 11			
Recording table ID: 8,9,10		Performances table ID:	
Type of trumpet(s): C		Accompaniment instrumentation: Full Orchestra	
Duration: 18:25		Number of movements: 4	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 6		Accompaniment difficulty (out of 6): 5	
Total number of bars: 436		Total number of bars with trumpet: 303 69.50% of entire piece	
Key signatures: 0		Keys: NA	
Number of key signature changes: 0		Number of accidentals: 522 Avg. accidentals per bar: 1.72	
Time signatures: free, 6/4, 12/8, 4/4		Number of time signature changes: 4 Time signature changes occur every 75.75 bars	
Tempi: 1/4 = 56-144		Number of tempo changes: 4 Tempo changes occur every 75.75 bars	
Shortest note values: 1/16 @ 144		Instances of syncopation: 13 Syncopation occurs every 23.31 bars	
Number of triplets: 44 Triplets occur every 6.89 bars		Number of advanced tuplets: 12 Advanced tuplets occur every 25.25 bars	
Range (Concert pitch): G3-F6		Tessitura: med-low	
Contemporary compositional techniques: scales, harmonies, unmeasured sections, advanced tuplets			
Number of bars with slurring: 145 47.85% of entire piece		Number of bars with tenuto: 10 3.30% of entire piece	
Number of bars with staccato: 31 10.23% of entire piece		Number of bars with marcato: 42 13.86% of entire piece	
Number of cresc/decresc: 126 Cres/deces occur every 2.40 bars		Number of glissandos/rips: 2 Gliss./rips occur every 151.50 bars	
Number of grace notes: 1 Grace notes occur every 303.00 bars		Number of trills: 11 Trills occur every 27.55 bars	
Double tonguing grade: 4		Triple tonguing grade: NA	
Large intervals in melody grade: NA		Endurance grade: 4	
Finger technique grade: 6		Use of third finger grade: 5	
Dynamic contrast grade: 5		Soft grade: 6	Loud grade: 5
Breath control grade: 5	Flutter tongue grade: 6		Multiphonics grade: NA
Mutes: Harmon (long stem), Cup, Metal Straight, Harmon (stem short), Harmon			Other technical considerations:
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Five Fanfares: II. Flourish for the Humanities

by Forsyth, 1978

Available from (table name, ID): Other Sources 13			
Recording table ID:		Performances table ID:	
Type of trumpet(s): 4 Bb		Accompaniment instrumentation: Unaccompanied	
Duration: 0:40		Number of movements: 1	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 3		Accompaniment difficulty (out of 6): NA	
Total number of bars: 12		Total number of bars with trumpet: 12 100.00% of entire piece	
Key signatures: 0		Keys: NA	
Number of key signature changes: 0		Number of accidentals: 14 Avg. accidentals per bar: 1.17	
Time signatures: 4/4		Number of time signature changes: 0 Time signature changes occur every 0.00 bars	
Tempi: 1/4 = 84		Number of tempo changes: 0 Tempo changes occur every 0.00 bars	
Shortest note values: 1/16 @ 84		Instances of syncopation: 0 Syncopation occurs every 0.00 bars	
Number of triplets: 0 Triplets occur every 0.00 bars		Number of advanced tuplets: 0 Advanced tuplets occur every 0.00 bars	
Range (Concert pitch): Bb3-Ab5		Tessitura: med	
Contemporary compositional techniques: harmonies			
Number of bars with slurring: 7 58.33% of entire piece		Number of bars with tenuto: 0 0.00% of entire piece	
Number of bars with staccato: 2 16.67% of entire piece		Number of bars with marcato: 11 91.67% of entire piece	
Number of cresc/decresc: 0 Cres/decres occur every 0.00 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars	
Number of grace notes: 0 Grace notes occur every 0.00 bars		Number of trills: 0 Trills occur every 0.00 bars	
Double tonguing grade: NA		Triple tonguing grade: NA	
Large intervals in melody grade: 1		Endurance grade: 2	
Finger technique grade: 3		Use of third finger grade: 1	
Dynamic contrast grade: 1		Soft grade: 1	Loud grade: 4
Breath control grade: 2	Flutter tongue grade: NA		Multiphonics grade: NA
Mutes: NA		Other technical considerations:	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Flourish of Welcome

by Forsyth, 1989

Available from (table name, ID): Publishers 5, Other Sources 12			
Recording table ID:		Performances table ID:	
Type of trumpet(s): 6 Bb (Herald)		Accompaniment instrumentation: Unaccompanied	
Duration: 1:20		Number of movements: 1	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 4		Accompaniment difficulty (out of 6): NA	
Total number of bars: 35		Total number of bars with trumpet: 35 100.00% of entire piece	
Key signatures: 6b, 0,5#		Keys: NA	
Number of key signature changes: 2		Number of accidentals: 3 Avg. accidentals per bar: 0.09	
Time signatures: 4/4		Number of time signature changes: 0 Time signature changes occur every 0.00 bars	
Tempi: 1/4 = 104		Number of tempo changes: 0 Tempo changes occur every 0.00 bars	
Shortest note values: 1/16 @ 104		Instances of syncopation: 0 Syncopation occurs every 0.00 bars	
Number of triplets: 5 Triplets occur every 7.00 bars		Number of advanced tuplets: 0 Advanced tuplets occur every 0.00 bars	
Range (Concert pitch): A3-G5		Tessitura: med	
Contemporary compositional techniques: harmonies			
Number of bars with slurring: 26 74.29% of entire piece		Number of bars with tenuto: 0 0.00% of entire piece	
Number of bars with staccato: 0 0.00% of entire piece		Number of bars with marcato: 6 17.14% of entire piece	
Number of cresc/decresc: 12 Cres/decres occur every 2.92 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars	
Number of grace notes: 0 Grace notes occur every 0.00 bars		Number of trills: 0 Trills occur every 0.00 bars	
Double tonguing grade: NA		Triple tonguing grade: NA	
Large intervals in melody grade: 2		Endurance grade: 3	
Finger technique grade: 4		Use of third finger grade: 3	
Dynamic contrast grade: 3		Soft grade: 2	Loud grade: 4
Breath control grade: 2	Flutter tongue grade: NA		Multiphonics grade: NA
Mutes: NA		Other technical considerations:	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Prelude and Meditation on Coventry Cathedral

by Hannah, 1978

Available from (table name, ID): Other Sources 17, 18			
Recording table ID:		Performances table ID:	
Type of trumpet(s): C		Accompaniment instrumentation: Organ	
Duration: 10:00		Number of movements: 1	
General comments (Table: ID): Composer: 1 Administrator: Users:			
Trumpet level of difficulty (out of 6): 4		Accompaniment difficulty (out of 6): 4	
Total number of bars: 131		Total number of bars with trumpet: 104 79.39% of entire piece	
Key signatures: 0		Keys: NA	
Number of key signature changes: 0		Number of accidentals: 78 Avg. accidentals per bar: 0.75	
Time signatures: free, 3/4		Number of time signature changes: 1 Time signature changes occur every 104.00 bars	
Tempi: 1/4 = 52		Number of tempo changes: 1 Tempo changes occur every 104.00 bars	
Shortest note values: 1/16		Instances of syncopation: 2 Syncopation occurs every 52.00 bars	
Number of triplets: 0 Triplets occur every 0.00 bars		Number of advanced tuplets: 0 Advanced tuplets occur every 0.00 bars	
Range (Concert pitch): G3-Ab5		Tessitura: med	
Contemporary compositional techniques: free time			
Number of bars with slurring: 23 22.12% of entire piece		Number of bars with tenuto: 2 1.92% of entire piece	
Number of bars with staccato: 7 6.73% of entire piece		Number of bars with marcato: 11 10.58% of entire piece	
Number of cresc/decresc: 16 Cres/decres occur every 6.50 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars	
Number of grace notes: 29 Grace notes occur every 3.59 bars		Number of trills: 2 Trills occur every 52.00 bars	
Double tonguing grade: NA		Triple tonguing grade: NA	
Large intervals in melody grade: 5		Endurance grade: 4	
Finger technique grade: 4		Use of third finger grade: 3	
Dynamic contrast grade: 2		Soft grade: 2	Loud grade: 4
Breath control grade: 3	Flutter tongue grade: NA		Multiphonics grade: NA
Mutes: Straight, Cup		Other technical considerations:	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Clarion: A Canonic Prelude for Trumpet(s)
by Hodkinson, 2001

Available from (table name, ID): Publisher 13			
Recording table ID:		Performances table ID:	
Type of trumpet(s): 1, 2 or 3 unspecified trumpets (solo or canon)		Accompaniment instrumentation: Unaccompanied	
Duration: 7:00		Number of movements: 1	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 6		Accompaniment difficulty (out of 6): NA	
Total number of bars: 160		Total number of bars with trumpet: 160 100.00% of entire piece	
Key signatures: 0		Keys: NA	
Number of key signature changes: 0		Number of accidentals: 377 Avg. accidentals per bar: 2.36	
Time signatures: free, 3/4, 9/16, 4/4 , 2/4		Number of time signature changes: 18 Time signature changes occur every 8.89 bars	
Tempi: 1/4 = 48-100		Number of tempo changes: 11 Tempo changes occur every 14.55 bars	
Shortest note values: 1/16 @ 100		Instances of syncopation: 1 Syncopation occurs every 160.00 bars	
Number of triplets: 33 Triplets occur every 4.85 bars		Number of advanced tuplets: 4 Advanced tuplets occur every 40.00 bars	
Range (Concert pitch): E3-C6		Tessitura: med-high	
Contemporary compositional techniques: canon, scales, harmonies			
Number of bars with slurring: 99 61.88% of entire piece		Number of bars with tenuto: 91 56.88% of entire piece	
Number of bars with staccato: 87 54.38% of entire piece		Number of bars with marcato: 90 56.25% of entire piece	
Number of cresc/delesc: 135 Cres/deces occur every 1.19 bars		Number of glissandos/rips: 11 Gliss./rips occur every 14.55 bars	
Number of grace notes: 72 Grace notes occur every 2.22 bars		Number of trills: 6 Trills occur every 26.67 bars	
Double tonguing grade: 5		Triple tonguing grade: NA	
Large intervals in melody grade: 6		Endurance grade: 5	
Finger technique grade: 6		Use of third finger grade: 6	
Dynamic contrast grade: 6		Soft grade: 4	Loud grade: 5
Breath control grade: 5	Flutter tongue grade: 4	Multiphonics grade: NA	
Mutes: Fibre Straight, Plunger		Other technical considerations: tremolo, plunger movement	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Heat: Prelude for Solo Jazz Trumpet

by Hodkinson, 1998

Available from (table name, ID): Publisher 12			
Recording table ID:		Performances table ID:	
Type of trumpet(s): Bb		Accompaniment instrumentation: Unaccompanied	
Duration: 6:00		Number of movements: 1	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 6		Accompaniment difficulty (out of 6): NA	
Total number of bars: 345		Total number of bars with trumpet: 345 100.00% of entire piece	
Key signatures: 0		Keys: NA	
Number of key signature changes: 0		Number of accidentals: 455 Avg. accidentals per bar: 1.32	
Time signatures: free, 2/4, 5/8, 3/4, 6/8		Number of time signature changes: 35 Time signature changes occur every 9.86 bars	
Tempi: 1/4 = 120		Number of tempo changes: 0 Tempo changes occur every 0.00 bars	
Shortest note values: 1/16 @ 100		Instances of syncopation: 0 Syncopation occurs every 0.00 bars	
Number of triplets: 0 Triplets occur every 0.00 bars		Number of advanced tuplets: 0 Advanced tuplets occur every 0.00 bars	
Range (Concert pitch): E3-D6		Tessitura: high	
Contemporary compositional techniques: chordal improvisation, free improvisation, note patterns, scales, harmonies			
Number of bars with slurring: 48 13.91% of entire piece		Number of bars with tenuto: 5 1.45% of entire piece	
Number of bars with staccato: 130 37.68% of entire piece		Number of bars with marcato: 155 44.93% of entire piece	
Number of cresc/delesc: 122 Cres/deces occur every 2.83 bars		Number of glissandos/rips: 1 Gliss./rips occur every 345.00 bars	
Number of grace notes: 0 Grace notes occur every 0.00 bars		Number of trills: 0 Trills occur every 0.00 bars	
Double tonguing grade: 5		Triple tonguing grade: 6	
Large intervals in melody grade: 4		Endurance grade: 6	
Finger technique grade: 6		Use of third finger grade: 4	
Dynamic contrast grade: 6		Soft grade: 5	Loud grade: 5
Breath control grade: 6	Flutter tongue grade: NA		Multiphonics grade: NA
Mutes: choice of performer, felt hat		Other technical considerations: hand covering bell	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Duo Concertant #4

by Johnston, 1989

Available from (table name, ID): Other Sources 21		
Recording table ID:		Performances table ID:
Type of trumpet(s): C		Accompaniment instrumentation: Piano
Duration: 17:00		Number of movements: 3
General comments (Table: ID): Composer: 3 Administrator: Users:		
Trumpet level of difficulty (out of 6): 5		Accompaniment difficulty (out of 6): 5
Total number of bars: 383		Total number of bars with trumpet: 281 73.37% of entire piece
Key signatures: 0		Keys: NA
Number of key signature changes: 0		Number of accidentals: 415 Avg. accidentals per bar: 1.48
Time signatures: 4/4, 3/4, 5/4, 6/4, 7/4, free, 5/8, 3/8		Number of time signature changes: 58 Time signature changes occur every 4.84 bars
Tempi: 1/4 = 58-120		Number of tempo changes: 8 Tempo changes occur every 35.13 bars
Shortest note values: 1/16@ 112		Instances of syncopation: 0 Syncopation occurs every 0.00 bars
Number of triplets: 50 Triplets occur every 5.62 bars		Number of advanced tuplets: 0 Advanced tuplets occur every 0.00 bars
Range (Concert pitch): G3-D6		Tessitura: med-high
Contemporary compositional techniques: harmonies, scales		
Number of bars with slurring: 207 73.67% of entire piece		Number of bars with tenuto: 18 6.41% of entire piece
Number of bars with staccato: 68 24.20% of entire piece		Number of bars with marcato: 28 9.96% of entire piece
Number of cresc/delesc: 108 Cres/delesc occur every 2.60 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars
Number of grace notes: 0 Grace notes occur every 0.00 bars		Number of trills: 0 Trills occur every 0.00 bars
Double tonguing grade: 2		Triple tonguing grade: 5
Large intervals in melody grade: 4		Endurance grade: 4
Finger technique grade: 5		Use of third finger grade: 3
Dynamic contrast grade: 3	Soft grade: 2	Loud grade: 5
Breath control grade: 3	Flutter tongue grade: NA	Multiphonics grade: NA
Mutes: Whisper		Other technical considerations:
Pedagogy comments (Table: ID): Composer: Administrator: Users:		

Three Pieces for Trumpet and Piano

by Johnston, 1994

Available from (table name, ID): Publishers 8, Other Sources 20		
Recording table ID:		Performances table ID:
Type of trumpet(s): Bb		Accompaniment instrumentation: Piano
Duration: 3:40		Number of movements: 3
General comments (Table: ID): Composer: Administrator: Users:		
Trumpet level of difficulty (out of 6): 2		Accompaniment difficulty (out of 6): 3
Total number of bars: 184		Total number of bars with trumpet: 133 72.28% of entire piece
Key signatures: 0		Keys: F
Number of key signature changes: 0		Number of accidentals: 20 Avg. accidentals per bar: 0.15
Time signatures: 4/4, 3/4, 2/4		Number of time signature changes: 39 Time signature changes occur every 3.41 bars
Tempi: 1/4 = 92-126		Number of tempo changes: 2 Tempo changes occur every 66.50 bars
Shortest note values: 1/8 @ 126		Instances of syncopation: 4 Syncopation occurs every 33.25 bars
Number of triplets: 0 Triplets occur every 0.00 bars		Number of advanced tuplets: 0 Advanced tuplets occur every 0.00 bars
Range (Concert pitch): Bb3-Bb4		Tessitura: med-low
Contemporary compositional techniques: modes		
Number of bars with slurring: 79 59.40% of entire piece		Number of bars with tenuto: 4 3.01% of entire piece
Number of bars with staccato: 33 24.81% of entire piece		Number of bars with marcato: 2 1.50% of entire piece
Number of cresc/decresc: 18 Cres/decres occur every 7.39 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars
Number of grace notes: 0 Grace notes occur every 0.00 bars		Number of trills: 0 Trills occur every 0.00 bars
Double tonguing grade: NA		Triple tonguing grade: NA
Large intervals in melody grade: 1		Endurance grade: 1
Finger technique grade: 2		Use of third finger grade: 1
Dynamic contrast grade: 2	Soft grade: 2	Loud grade: 2
Breath control grade: 2	Flutter tongue grade: NA	Multiphonics grade: NA
Mutes: NA		Other technical considerations:
Pedagogy comments (Table: ID): Composer: Administrator: Users:		

Raga: for Trumpet, Organ and Tape

by Levin, 1973

Available from (table name, ID): Other Sources 23		
Recording table ID:		Performances table ID:
Type of trumpet(s): C		Accompaniment instrumentation: Organ and Tape
Duration:		Number of movements: 1
General comments (Table: ID): Composer: Administrator: Users:		
Trumpet level of difficulty (out of 6): 5		Accompaniment difficulty (out of 6): 5
Total number of bars: 511		Total number of bars with trumpet: 251 49.12% of entire piece
Key signatures: 0		Keys: NA
Number of key signature changes: 0		Number of accidentals: 588 Avg. accidentals per bar: 2.34
Time signatures: rubato, 6/4, 4/4, 2/8, 2/4, 7/8, 3/8, 3/4, 6/8, 8/8, 9/8, 4/8, 5/8		Number of time signature changes: 263 Time signature changes occur every 0.95 bars
Tempi: 1/4 = 60-138		Number of tempo changes: 17 Tempo changes occur every 14.76 bars
Shortest note values: 1/16 @ 138		Instances of syncopation: 0 Syncopation occurs every 0.00 bars
Number of triplets: 17 Triplets occur every 14.76 bars		Number of advanced tuplets: 0 Advanced tuplets occur every 0.00 bars
Range (Concert pitch): A3-C6		Tessitura: med-low
Contemporary compositional techniques: irregular meters, scales, harmonies, metric modulation, tape delay		
Number of bars with slurring: 94 37.45% of entire piece		Number of bars with tenuto: 1 0.40% of entire piece
Number of bars with staccato: 38 15.14% of entire piece		Number of bars with marcato: 10 3.98% of entire piece
Number of cresc/delesc: 9 Cres/delesc occur every 27.89 bars		Number of glissandos/rips: 8 Gliss./rips occur every 31.38 bars
Number of grace notes: 6 Grace notes occur every 41.83 bars		Number of trills: 0 Trills occur every 0.00 bars
Double tonguing grade: 5		Triple tonguing grade: 1
Large intervals in melody grade: 5		Endurance grade: 4
Finger technique grade: 6		Use of third finger grade: 5
Dynamic contrast grade: 5	Soft grade: 4	Loud grade: 4
Breath control grade: 4	Flutter tongue grade: NA	Multiphonics grade: NA
Mutes: NA		Other technical considerations:
Pedagogy comments (Table: ID): Composer: Administrator: Users:		

Concertpiece: for Trumpet in C & Piano

by McDonald, 1993

Available from (table name, ID): composer 24			
Recording table ID:		Performances table ID:	
Type of trumpet(s): C		Accompaniment instrumentation: Piano (self accompanied)	
Duration:		Number of movements: 1	
General comments (Table: ID): Composer: 4 Administrator: Users:			
Trumpet level of difficulty (out of 6): 6		Accompaniment difficulty (out of 6): 6	
Total number of bars: 190		Total number of bars with trumpet: 111 58.42% of entire piece	
Key signatures: 0		Keys: NA	
Number of key signature changes: 0		Number of accidentals: 251 Avg. accidentals per bar: 2.26	
Time signatures: 5/8, 4/8, 6/8, 9/16, 5/16, 7/16 3/8, 4/4, 7/8, 9/8, 5/4, 12/16, 6/16, free		Number of time signature changes: 90 Time signature changes occur every 1.23 bars	
Tempi: 1/4 = 53-72		Number of tempo changes: 5 Tempo changes occur every 22.20 bars	
Shortest note values: 1/32 @ 53		Instances of syncopation: 2 Syncopation occurs every 55.50 bars	
Number of triplets: 11 Triplets occur every 10.09 bars		Number of advanced tuplets: 0 Advanced tuplets occur every 0.00 bars	
Range (Concert pitch): F#3-C6		Tessitura: med-low	
Contemporary compositional techniques: irregular meters, play into piano strings, metal beater on bell, free tempo			
Number of bars with slurring: 64 57.66% of entire piece		Number of bars with tenuto: 1 0.90% of entire piece	
Number of bars with staccato: 0 0.00% of entire piece		Number of bars with marcato: 0 0.00% of entire piece	
Number of cresc/delesc: 21 Cres/deces occur every 5.29 bars		Number of glissandos/rips: 3 Gliss./rips occur every 37.00 bars	
Number of grace notes: 18 Grace notes occur every 6.17 bars		Number of trills: 1 Trills occur every 111.00 bars	
Double tonguing grade: 3		Triple tonguing grade: NA	
Large intervals in melody grade: 6		Endurance grade: 4	
Finger technique grade: 6		Use of third finger grade: 5	
Dynamic contrast grade: 4		Soft grade: 4	Loud grade: 4
Breath control grade: 4	Flutter tongue grade: NA		Multiphonics grade: NA
Mutes: Mute		Other technical considerations: self-accompany on piano (opt.)	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Festive Sonata: for Trumpet and Organ

by McIntyre, 1986

Available from (table name, ID): Other Sources 40			
Recording table ID:		Performances table ID:	
Type of trumpet(s): C		Accompaniment instrumentation: Organ	
Duration: 7:30		Number of movements: 3	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 4		Accompaniment difficulty (out of 6): 4	
Total number of bars: 226		Total number of bars with trumpet: 181 80.09% of entire piece	
Key signatures: 0		Keys: F	
Number of key signature changes: 0		Number of accidentals: 237 Avg. accidentals per bar: 1.31	
Time signatures: 4/4, 2/4, 5/8, 12/8, 6/8, 9/8, 8/8, 3/8, 15/8		Number of time signature changes: 36 Time signature changes occur every 5.03 bars	
Tempi: 1/4 = 60-152		Number of tempo changes: 2 Tempo changes occur every 90.50 bars	
Shortest note values: 1/32 @ 60		Instances of syncopation: 10 Syncopation occurs every 18.10 bars	
Number of triplets: 0 Triplets occur every 0.00 bars		Number of advanced tuplets: 4 Advanced tuplets occur every 45.25 bars	
Range (Concert pitch): Bb3-Bb5		Tessitura: med	
Contemporary compositional techniques: irregular meters, scales, harmonies			
Number of bars with slurring: 22 12.15% of entire piece		Number of bars with tenuto: 13 7.18% of entire piece	
Number of bars with staccato: 7 3.87% of entire piece		Number of bars with marcato: 19 10.50% of entire piece	
Number of cresc/decresc: 37 Cres/decres occur every 4.89 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars	
Number of grace notes: Grace notes occur every 0.00 bars		Number of trills: 3 Trills occur every 60.33 bars	
Double tonguing grade: 3		Triple tonguing grade: NA	
Large intervals in melody grade: 3		Endurance grade: 4	
Finger technique grade: 4		Use of third finger grade: 3	
Dynamic contrast grade: 2		Soft grade: 2	Loud grade: 4
Breath control grade: 3	Flutter tongue grade: NA		Multiphonics grade: NA
Mutes: NA		Other technical considerations:	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Sonata for Trumpet and Piano

by McIntyre, 1990

Available from (table name, ID): Other Sources 24, 44			
Recording table ID:		Performances table ID:	
Type of trumpet(s): C		Accompaniment instrumentation: Piano	
Duration: 13:00		Number of movements: 4	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 4		Accompaniment difficulty (out of 6): 4	
Total number of bars: 305		Total number of bars with trumpet: 260 85.25% of entire piece	
Key signatures: 0		Keys: Bb	
Number of key signature changes: 0		Number of accidentals: 387 Avg. accidentals per bar: 1.49	
Time signatures: 4/4, 2/2, 3/4, 5/4, 2/4		Number of time signature changes: 19 Time signature changes occur every 13.68 bars	
Tempi: 1/4 = 58-200		Number of tempo changes: 3 Tempo changes occur every 86.67 bars	
Shortest note values: 1/32 @ 92		Instances of syncopation: 12 Syncopation occurs every 21.67 bars	
Number of triplets: 39 Triplets occur every 6.67 bars		Number of advanced tuplets: 0 Advanced tuplets occur every 0.00 bars	
Range (Concert pitch): A3-Bb5		Tessitura: med	
Contemporary compositional techniques: harmonies, scales			
Number of bars with slurring: 116 44.62% of entire piece		Number of bars with tenuto: 43 16.54% of entire piece	
Number of bars with staccato: 60 23.08% of entire piece		Number of bars with marcato: 53 20.38% of entire piece	
Number of cresc/decresc: 68 Cres/decres occur every 3.82 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars	
Number of grace notes: 1 Grace notes occur every 260.00 bars		Number of trills: 0 Trills occur every 0.00 bars	
Double tonguing grade: 4		Triple tonguing grade: NA	
Large intervals in melody grade: 3		Endurance grade: 5	
Finger technique grade: 4		Use of third finger grade: 3	
Dynamic contrast grade: 5		Soft grade: 3	Loud grade: 4
Breath control grade: 3	Flutter tongue grade: NA		Multiphonics grade: NA
Mutes: In Stand		Other technical considerations:	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Concert Overture: for Trumpet & Piano op. 83
by Murgatroyd, 1980

Available from (table name, ID): Other Sources 25			
Recording table ID:		Performances table ID:	
Type of trumpet(s): Bb		Accompaniment instrumentation: Piano	
Duration: 5:00		Number of movements: 1	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 5		Accompaniment difficulty (out of 6): 4	
Total number of bars: 138		Total number of bars with trumpet: 123 89.13% of entire piece	
Key signatures: 0		Keys: NA	
Number of key signature changes: 0		Number of accidentals: 151 Avg. accidentals per bar: 1.23	
Time signatures: 4/4, 6/4, 2/4, 3/4		Number of time signature changes: 8 Time signature changes occur every 15.38 bars	
Tempi: 1/4 = 120		Number of tempo changes: 0 Tempo changes occur every 0.00 bars	
Shortest note values: 1/16 @ 120		Instances of syncopation: 1 Syncopation occurs every 123.00 bars	
Number of triplets: 0 Triplets occur every 0.00 bars		Number of advanced tuplets: 0 Advanced tuplets occur every 0.00 bars	
Range (Concert pitch): Bb3-D6		Tessitura: med-high	
Contemporary compositional techniques: scales, harmonies			
Number of bars with slurring: 42 34.15% of entire piece		Number of bars with tenuto: 26 21.14% of entire piece	
Number of bars with staccato: 37 30.08% of entire piece		Number of bars with marcato: 32 26.02% of entire piece	
Number of cresc/decresc: 9 Cres/decres occur every 13.67 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars	
Number of grace notes: 0 Grace notes occur every 0.00 bars		Number of trills: 0 Trills occur every 0.00 bars	
Double tonguing grade: NA		Triple tonguing grade: NA	
Large intervals in melody grade: 4		Endurance grade: 5	
Finger technique grade: 4		Use of third finger grade: 3	
Dynamic contrast grade: 4		Soft grade: 3	Loud grade: 5
Breath control grade: 3		Flutter tongue grade: NA	Multiphonics grade: NA
Mutes: NA		Other technical considerations:	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Concerto for Trumpet and Orchestra

by Polson, 1978

Available from (table name, ID): Other Sources 26			
Recording table ID:		Performances table ID:	
Type of trumpet(s): C, Bb, Flugel		Accompaniment instrumentation: Full Orchestra	
Duration:		Number of movements: 4	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 6		Accompaniment difficulty (out of 6): 4	
Total number of bars: 594		Total number of bars with trumpet: 437 73.57% of entire piece	
Key signatures: 0		Keys: NA	
Number of key signature changes: 0		Number of accidentals: 514 Avg. accidentals per bar: 1.18	
Time signatures: 6/4, 3/4, 4/4, 2/4, 6/8		Number of time signature changes: 17 Time signature changes occur every 25.71 bars	
Tempi: 1/4 = 60-140		Number of tempo changes: 4 Tempo changes occur every 109.25 bars	
Shortest note values: 1/32 @ 108		Instances of syncopation: 5 Syncopation occurs every 87.40 bars	
Number of triplets: 81 Triplets occur every 5.40 bars		Number of advanced tuplets: 10 Advanced tuplets occur every 43.70 bars	
Range (Concert pitch): F3-Eb6		Tessitura: med	
Contemporary compositional techniques: scales, harmonies			
Number of bars with slurring: 190 43.48% of entire piece		Number of bars with tenuto: 38 8.70% of entire piece	
Number of bars with staccato: 51 11.67% of entire piece		Number of bars with marcato: 53 12.13% of entire piece	
Number of cresc/decresc: 100 Cres/deces occur every 4.37 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars	
Number of grace notes: 1 Grace notes occur every 437.00 bars		Number of trills: 31 Trills occur every 14.10 bars	
Double tonguing grade: 5		Triple tonguing grade: 4	
Large intervals in melody grade: 5		Endurance grade: 4	
Finger technique grade: 6		Use of third finger grade: 5	
Dynamic contrast grade: 4		Soft grade: 3	Loud grade: 5
Breath control grade: 3	Flutter tongue grade: NA		Multiphonics grade: NA
Mutes: Mute		Other technical considerations:	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Cynet: C Trumpet and Piano

by Radford, 1981

Available from (table name, ID): Other Sources 47			
Recording table ID:		Performances table ID:	
Type of trumpet(s): C		Accompaniment instrumentation: Piano	
Duration:		Number of movements: 1	
General comments (Table: ID): Composer: 5 Administrator: Users:			
Trumpet level of difficulty (out of 6): 5		Accompaniment difficulty (out of 6): 5	
Total number of bars: 75		Total number of bars with trumpet: 56 74.67% of entire piece	
Key signatures: 0		Keys: NA	
Number of key signature changes: 0		Number of accidentals: 125 Avg. accidentals per bar: 2.23	
Time signatures: free, 4/4, 5/4, 3/4		Number of time signature changes: 9 Time signature changes occur every 6.22 bars	
Tempi: 1/4 = 52		Number of tempo changes: 0 Tempo changes occur every 0.00 bars	
Shortest note values: 1/32 @ 52		Instances of syncopation: 3 Syncopation occurs every 18.67 bars	
Number of triplets: 3 Triplets occur every 18.67 bars		Number of advanced tuplets: 0 Advanced tuplets occur every 0.00 bars	
Range (Concert pitch): G3-Eb6		Tessitura: med	
Contemporary compositional techniques: scales, harmonies, free time			
Number of bars with slurring: 28 50.00% of entire piece		Number of bars with tenuto: 2 3.57% of entire piece	
Number of bars with staccato: 6 10.71% of entire piece		Number of bars with marcato: 9 16.07% of entire piece	
Number of cresc/decresc: 36 Cres/decres occur every 1.56 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars	
Number of grace notes: 0 Grace notes occur every 0.00 bars		Number of trills: 0 Trills occur every 0.00 bars	
Double tonguing grade: NA		Triple tonguing grade: 2	
Large intervals in melody grade: 5		Endurance grade: 3	
Finger technique grade: 5		Use of third finger grade: 4	
Dynamic contrast grade: 4		Soft grade: 3	Loud grade: 4
Breath control grade: 3	Flutter tongue grade: NA		Multiphonics grade: NA
Mutes: NA		Other technical considerations:	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Images #1: Brass Duet

by Rae, 1979

Available from (table name, ID): Other Sources 27			
Recording table ID:		Performances table ID:	
Type of trumpet(s): Bb		Accompaniment instrumentation: F Horn	
Duration: 10:00		Number of movements: 4	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 4		Accompaniment difficulty (out of 6): 4	
Total number of bars: NA		Total number of bars with trumpet: NA	
Key signatures: 0		Keys: NA	
Number of key signature changes: 0		Number of accidentals: 104	
Time signatures: free, 3/4, 4/4		Number of time signature changes: 7	
Tempi: 1/4 = 60-90		Number of tempo changes: 7	
Shortest note values: 1/16 @ 90		Instances of syncopation: 0	
Number of triplets: 6		Number of advanced tuplets: 0	
Range (Concert pitch): Ab3-A5		Tessitura: med-low	
Contemporary compositional techniques: pattern improvisation, free time, harmonies, scales			
Number of bars with slurring: NA		Number of bars with tenuto: NA	
Number of bars with staccato: NA		Number of bars with marcato: NA	
Number of cresc/decresc: 65		Number of glissandos/rips: 0	
Number of grace notes: 22		Number of trills: 2	
Double tonguing grade: 1		Triple tonguing grade: 1	
Large intervals in melody grade: 5		Endurance grade: 4	
Finger technique grade: 4		Use of third finger grade: 3	
Dynamic contrast grade: 4		Soft grade: 4	Loud grade: 3
Breath control grade: 5	Flutter tongue grade: NA		Multiphonics grade: NA
Mutes: NA		Other technical considerations:	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Things to Play on a Boring Day: Thirteen Trumpet Duets

by Rae, 1972

Available from (table name, ID): Other Sources 29			
Recording table ID:		Performances table ID:	
Type of trumpet(s): unspecified		Accompaniment instrumentation: Trumpet Duet	
Duration: 14:00		Number of movements: 13	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 4		Accompaniment difficulty (out of 6): NA	
Total number of bars: 368		Total number of bars with trumpet: 368 100.00% of entire piece	
Key signatures: 0, 1#, 2#,3#, 1b		Keys: NA	
Number of key signature changes: 6		Number of accidentals: 321 Avg. accidentals per bar: 0.87	
Time signatures: 3/4, 2/2, 3/8, 2/4, 6/8		Number of time signature changes: 17 Time signature changes occur every 21.65 bars	
Tempi: 1/4 = 60-140		Number of tempo changes: 10 Tempo changes occur every 36.80 bars	
Shortest note values: 1/16 @ 120		Instances of syncopation: 16 Syncopation occurs every 23.00 bars	
Number of triplets: 1 Triplets occur every 368.00 bars		Number of advanced tuplets: 14 Advanced tuplets occur every 26.29 bars	
Range (Concert pitch): E3-G5		Tessitura: med-low	
Contemporary compositional techniques: harmonies, scales			
Number of bars with slurring: 257 69.84% of entire piece		Number of bars with tenuto: 43 11.68% of entire piece	
Number of bars with staccato: 81 22.01% of entire piece		Number of bars with marcato: 49 13.32% of entire piece	
Number of cresc/decresc: 179 Cres/deces occur every 2.06 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars	
Number of grace notes: 8 Grace notes occur every 46.00 bars		Number of trills: 0 Trills occur every 0.00 bars	
Double tonguing grade: 1		Triple tonguing grade: NA	
Large intervals in melody grade: 4		Endurance grade: 3	
Finger technique grade: 4		Use of third finger grade: 4	
Dynamic contrast grade: 4		Soft grade: 3	Loud grade: 2
Breath control grade: 3	Flutter tongue grade: NA		Multiphonics grade: NA
Mutes: NA		Other technical considerations:	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Variations for Trumpet and Piano

by Raum, 2006

Available from (table name, ID):		
Recording table ID:		Performances table ID:
Type of trumpet(s):		Accompaniment instrumentation:
Duration:		Number of movements:
General comments (Table: ID): Composer: Administrator: Users:		
Trumpet level of difficulty (out of 6): 5		Accompaniment difficulty (out of 6): 5
Total number of bars: 289		Total number of bars with trumpet: 214 74.05% of entire piece
Key signatures: 1b, 0		Keys: NA
Number of key signature changes: 2		Number of accidentals: 178 Avg. accidentals per bar: 0.83
Time signatures: 5/4, 4/4, 6/4, 2/4, 3/4, 6/8		Number of time signature changes: 22 Time signature changes occur every 9.73 bars
Tempi: 1/4 = 69-132		Number of tempo changes: 9 Tempo changes occur every 23.78 bars
Shortest note values: 1/32 @ 80		Instances of syncopation: 0 Syncopation occurs every 0.00 bars
Number of triplets: 50 Triplets occur every 4.28 bars		Number of advanced tuplets: 2 Advanced tuplets occur every 107.00 bars
Range (Concert pitch): A3-Bb5		Tessitura: med
Contemporary compositional techniques: harmonies, scales		
Number of bars with slurring: 121 56.54% of entire piece		Number of bars with tenuto: 0 0.00% of entire piece
Number of bars with staccato: 8 3.74% of entire piece		Number of bars with marcato: 4 1.87% of entire piece
Number of cresc/delesc: 14 Cres/delesc occur every 15.29 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars
Number of grace notes: 0 Grace notes occur every 0.00 bars		Number of trills: 0 Trills occur every 0.00 bars
Double tonguing grade: 3		Triple tonguing grade: NA
Large intervals in melody grade: 5		Endurance grade: 5
Finger technique grade: 5		Use of third finger grade: 3
Dynamic contrast grade: 4		Soft grade: 3 Loud grade: 5
Breath control grade: 5	Flutter tongue grade: 2	Multiphonics grade: NA
Mutes: con sord., cup mute		Other technical considerations:
Pedagogy comments (Table: ID): Composer: Administrator: Users:		

Blues Please: for clarinet and trumpet
by Ross, 1995

Available from (table name, ID): UofS library - waiting on call No.			
Recording table ID:		Performances table ID:	
Type of trumpet(s): Bb		Accompaniment instrumentation: Clarinet	
Duration: 4:40		Number of movements: 1	
General comments (Table: ID): Composer: Administrator: Users:			
Trumpet level of difficulty (out of 6): 4		Accompaniment difficulty (out of 6): 4	
Total number of bars: 136		Total number of bars with trumpet: 121 88.97% of entire piece	
Key signatures: 0, 4b		Keys: C	
Number of key signature changes: 2		Number of accidentals: 211 Avg. accidentals per bar: 1.74	
Time signatures: 4/4		Number of time signature changes: 0 Time signature changes occur every 0.00 bars	
Tempi: 1/4 = 112-160		Number of tempo changes: 2 Tempo changes occur every 60.50 bars	
Shortest note values: 1/16 @ 160		Instances of syncopation: 19 Syncopation occurs every 6.37 bars	
Number of triplets: 21 Triplets occur every 5.76 bars		Number of advanced tuplets: 1 Advanced tuplets occur every 121.00 bars	
Range (Concert pitch): Bb3-Bb5		Tessitura: med	
Contemporary compositional techniques: scales, harmonies			
Number of bars with slurring: 21 17.36% of entire piece		Number of bars with tenuto: 2 1.65% of entire piece	
Number of bars with staccato: 3 2.48% of entire piece		Number of bars with marcato: 3 2.48% of entire piece	
Number of cresc/decresc: 5 Cres/decres occur every 24.20 bars		Number of glissandos/rips: 1 Gliss./rips occur every 121.00 bars	
Number of grace notes: 18 Grace notes occur every 6.72 bars		Number of trills: 0 Trills occur every 0.00 bars	
Double tonguing grade: 3		Triple tonguing grade: NA	
Large intervals in melody grade: 4		Endurance grade: 3	
Finger technique grade: 5		Use of third finger grade: 4	
Dynamic contrast grade: 2		Soft grade: 2	Loud grade: 3
Breath control grade: 3	Flutter tongue grade: NA		Multiphonics grade: NA
Mutes: Harmon		Other technical considerations:	
Pedagogy comments (Table: ID): Composer: Administrator: Users:			

Jumping Jacks: for trumpet in B flat and piano

by Schudel, 2003

Available from (table name, ID): Other Sources 32		
Recording table ID:		Performances table ID:
Type of trumpet(s): Bb		Accompaniment instrumentation: Piano
Duration: 2:00		Number of movements: 1
General comments (Table: ID): Composer: Administrator: Users:		
Trumpet level of difficulty (out of 6): 3		Accompaniment difficulty (out of 6): 2
Total number of bars: 114		Total number of bars with trumpet: 90 78.95% of entire piece
Key signatures: 2b		Keys: g
Number of key signature changes: 0		Number of accidentals: 17 Avg. accidentals per bar: 0.19
Time signatures: 2/4		Number of time signature changes: 0 Time signature changes occur every 0.00 bars
Tempi: 1/4 = 120		Number of tempo changes: 0 Tempo changes occur every 0.00 bars
Shortest note values: 1/16 @ 120		Instances of syncopation: 0 Syncopation occurs every 0.00 bars
Number of triplets: 0 Triplets occur every 0.00 bars		Number of advanced tuplets: 0 Advanced tuplets occur every 0.00 bars
Range (Concert pitch): F3-G5		Tessitura: med-low
Contemporary compositional techniques:		
Number of bars with slurring: 52 57.78% of entire piece		Number of bars with tenuto: 0 0.00% of entire piece
Number of bars with staccato: 0 0.00% of entire piece		Number of bars with marcato: 0 0.00% of entire piece
Number of cresc/decresc: 10 Cres/decre occur every 9.00 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars
Number of grace notes: 0 Grace notes occur every 0.00 bars		Number of trills: 0 Trills occur every 0.00 bars
Double tonguing grade: NA		Triple tonguing grade: NA
Large intervals in melody grade: 2		Endurance grade: 3
Finger technique grade: 3		Use of third finger grade: 2
Dynamic contrast grade: 2	Soft grade: 2	Loud grade: 3
Breath control grade: 2	Flutter tongue grade: NA	Multiphonics grade: NA
Mutes: Mute		Other technical considerations:
Pedagogy comments (Table: ID): Composer: Administrator: Users:		

Serenade: for Trumpet and Piano

by Schudel, 1989

Available from (table name, ID): Publisher 9, Other Sources 33		
Recording table ID:		Performances table ID:
Type of trumpet(s): Bb		Accompaniment instrumentation: Piano
Duration: 2:25		Number of movements: 1
General comments (Table: ID): Composer: Administrator: Users:		
Trumpet level of difficulty (out of 6): 2		Accompaniment difficulty (out of 6): 3
Total number of bars: 88		Total number of bars with trumpet: 66 75.00% of entire piece
Key signatures: 1b		Keys: d
Number of key signature changes: 0		Number of accidentals: 1 Avg. accidentals per bar: 0.02
Time signatures: 2/4		Number of time signature changes: 0 Time signature changes occur every 0.00 bars
Tempi: 1/4 = 72		Number of tempo changes: 0 Tempo changes occur every 0.00 bars
Shortest note values: 1/8 @ 72		Instances of syncopation: 0 Syncopation occurs every 0.00 bars
Number of triplets: 0 Triplets occur every 0.00 bars		Number of advanced tuplets: 0 Advanced tuplets occur every 0.00 bars
Range (Concert pitch): C4-Eb5		Tessitura: med-low
Contemporary compositional techniques:		
Number of bars with slurring: 37 56.06% of entire piece		Number of bars with tenuto: 0 0.00% of entire piece
Number of bars with staccato: 0 0.00% of entire piece		Number of bars with marcato: 0 0.00% of entire piece
Number of cresc/decresc: 13 Cres/decre occur every 5.08 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars
Number of grace notes: 0 Grace notes occur every 0.00 bars		Number of trills: 0 Trills occur every 0.00 bars
Double tonguing grade: NA		Triple tonguing grade: NA
Large intervals in melody grade: 1		Endurance grade: 2
Finger technique grade: 1		Use of third finger grade: 1
Dynamic contrast grade: 1	Soft grade: 2	Loud grade: 1
Breath control grade: 1	Flutter tongue grade: NA	Multiphonics grade: NA
Mutes: NA		Other technical considerations:
Pedagogy comments (Table: ID): Composer: Administrator: Users:		

Ceremonial Piece No. 2: Two Trumpets in Bb and Piano

by Sirulnikoff, 1970

Available from (table name, ID): Publisher 10, Other Sources 34,41		
Recording table ID:		Performances table ID:
Type of trumpet(s): 2 Bb		Accompaniment instrumentation: Piano
Duration: 4:00		Number of movements: 1
General comments (Table: ID): Composer: Administrator: Users:		
Trumpet level of difficulty (out of 6): 3		Accompaniment difficulty (out of 6): 3
Total number of bars: 78		Total number of bars with trumpet: 69 88.46% of entire piece
Key signatures: 0		Keys: NA
Number of key signature changes: 0		Number of accidentals: 63 Avg. accidentals per bar: 0.91
Time signatures: 4/4, 5/4		Number of time signature changes: 2 Time signature changes occur every 34.50 bars
Tempi: 1/4 = 88		Number of tempo changes: 0 Tempo changes occur every 0.00 bars
Shortest note values: 1/32 @ 88		Instances of syncopation: 0 Syncopation occurs every 0.00 bars
Number of triplets: 0 Triplets occur every 0.00 bars		Number of advanced tuplets: 0 Advanced tuplets occur every 0.00 bars
Range (Concert pitch): Bb3-G5		Tessitura: med-low
Contemporary compositional techniques:		
Number of bars with slurring: 24 34.78% of entire piece		Number of bars with tenuto: 10 14.49% of entire piece
Number of bars with staccato: 18 26.09% of entire piece		Number of bars with marcato: 8 11.59% of entire piece
Number of cresc/decresc: 8 Cres/decres occur every 8.63 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars
Number of grace notes: 0 Grace notes occur every 0.00 bars		Number of trills: 0 Trills occur every 0.00 bars
Double tonguing grade: NA		Triple tonguing grade: NA
Large intervals in melody grade: 3		Endurance grade: 3
Finger technique grade: 3		Use of third finger grade: 3
Dynamic contrast grade: 3	Soft grade: 3	Loud grade: 3
Breath control grade: 3	Flutter tongue grade:	Multiphonics grade:
Mutes:		Other technical considerations:
Pedagogy comments (Table: ID): Composer: Administrator: Users:		

AXIS: Bold Like Brass

by Staniland, 2005/06

Available from (table name, ID): UofS library - waiting on call No.		
Recording table ID:		Performances table ID:
Type of trumpet(s): 4 Bb		Accompaniment instrumentation: Unaccompanied
Duration: 3:00		Number of movements: 1
General comments (Table: ID): Composer: 6 Administrator: Users:		
Trumpet level of difficulty (out of 6): 4		Accompaniment difficulty (out of 6): NA
Total number of bars: 60		Total number of bars with trumpet: 60 100.00% of entire piece
Key signatures: 0		Keys: NA
Number of key signature changes: 0		Number of accidentals: 22 Avg. accidentals per bar: 0.37
Time signatures: 4/4		Number of time signature changes: 0 Time signature changes occur every 0.00 bars
Tempi: 1/4 = 72-92		Number of tempo changes: 2 Tempo changes occur every 30.00 bars
Shortest note values: 1/8 @ 92		Instances of syncopation: 0 Syncopation occurs every 0.00 bars
Number of triplets: 0 Triplets occur every 0.00 bars		Number of advanced tuplets: 0 Advanced tuplets occur every 0.00 bars
Range (Concert pitch): Gb3-C6		Tessitura: med-high
Contemporary compositional techniques: free time		
Number of bars with slurring: 48 80.00% of entire piece		Number of bars with tenuto: 0 0.00% of entire piece
Number of bars with staccato: 0 0.00% of entire piece		Number of bars with marcato: 16 26.67% of entire piece
Number of cresc/delesc: 24 Cres/delesc occur every 2.50 bars		Number of glissandos/rips: 0 Gliss./rips occur every 0.00 bars
Number of grace notes: 4 Grace notes occur every 15.00 bars		Number of trills: 0 Trills occur every 0.00 bars
Double tonguing grade: 3		Triple tonguing grade: NA
Large intervals in melody grade: 3		Endurance grade: 4
Finger technique grade: 4		Use of third finger grade: 3
Dynamic contrast grade: 5	Soft grade: 5	Loud grade: 5
Breath control grade: 3	Flutter tongue grade: 2	Multiphonics grade: NA
Mutes: Plunger		Other technical considerations: valve tremolo, double tonguing tremolo
Pedagogy comments (Table: ID): Composer: Administrator: Users:		

List of Works Not Assessed

Composer	Title	Source (Table Name, Number)
Bourgeois, Adrian	Constellations (2001)	Publishers Table, 15
Bourgeois, Adrian	Conversations (2006)	Publishers Table, 16
Bourgeois, Adrian	Palindrome (2006)	Publishers Table, 17
Bourgeois, Adrian	Trumpet Shuffle (2006)	Publishers Table, 18
Buhr, Glenn	Duo Lirico (1985)	Other Sources Table, 3
Buhr, Glenn	Trumpet Concerto (1954)	
Currie, Neil	Foxtrot (2006)	Composers Information Table, 9
Deegan, Roger	Prairie Scenes (2002)	
Ellenberger, Kurt	Fanfare for a New Day (1990)	Other Sources Table, 15
Ellenberger, Kurt	Hooligan Wind	Composers Information Table, 12
Fleming, Robert	For the Roades (196-)	Other Sources Table, 36
Fleming, Robert	Trumpet Obligattos (196-)	Other Sources Table, 36
Forsyth, Malcolm	Four Dice = 40 (1979)	Publishers Table, 4
Forsyth, Malcolm	Sonata (1995)	Publishers Table, 5
Gilliland, Allan	Piece for Piccolo Trumpet	Composers Information Table, 15
Gilliland, Allan	Concerto	Other Sources Table, 43
Grella-Mozejko, Piotr	Melodrama II (1982)	Composers Information Table, 22
Hannah, Ronald	Study in Jazz (1978)	Other Sources Table, 19
Kaplan, David	Alstone	Composers Information Table, 20
Kaplan, David	Ancient Story	Publishers Table, 11
Kaplan, David	Aria (2006)	Composers Information Table, 20
Kaplan, David	Barrie in Bucharest	Composers Information Table, 20
Kaplan, David	March	Composers Information Table, 20
Kaplan, David	Quiet Song	Composers Information Table, 20
Kaplan, David	Theme and Variations	Composers Information Table, 20
Morlock, Jocelyn	Fanfare for 6 Trumpets	Composers Information Table, 26
Rae, Allan	Trumpet Duets (#1-#11)	Other Sources Tables, 30
Schudel, Thomas	A Slow March	Composers Information Table, 34
Schudel, Thomas	Fanfare and Allegro (2005)	Composers Information Table, 34
Schudel, Thomas	Hat Trick (2002)	Other Sources Table, 31
Schudel, Thomas	March in C Minor (2004)	Other Sources Table, 45
Schudel, Thomas	Song and Dance (2005)	Composers Information Table, 34
Schudel, Thomas	Spring Into Summer (2005)	Composers Information Table, 34
Turner, Sara Scott	Impromptu (1997)	Other Sources Table, 42

Composers Information Table

ID	Last Name	First Name	Birth Date	Death Date	Location - link	Notes/Bio	Web Links (multiple)
1	Adaskin	Murray	28-Mar-1906	6-May-2002			http://www.collectionscanada.ca/emc/m17-119.01-e.php?uid=19&uid=ID
2	Andrix	George	15-Jun-1932	-	9		http://www.andrix.ca/
3	Archer (b Balestreri)	Violet	24-Apr-1913	21-Feb-2000			http://www.collectionscanada.ca/emc/m17-119.01-e.php?uid=6417&uid=ID
4	Blair	Dean	27-Mar-1932	-			http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=9538
5	Bourgeois	Adrian	-	-			http://www.freewebs.com/bourguisic/
6	Buhr	Glenn	18-Dec-1954	-			http://www.collectionscanada.ca/emc/m17-119.01-e.php?uid=488&uid=ID
7	Carlson	Bruce	1944	-			http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=908&by=C
8	Csapo	Gvula	-	-			http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=13376&by=C
9	Currie	Neil	1955	-			http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=10699&by=C
10	Deegan	Roger	-	-			http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=143&by=D
11	Eckhardt-Gramatté	Sophie-Carmen	01/06/1899	2-Dec-1974			http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=182
12	Ellenberger	Kurt	n/a	-	15		http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=13380&by=E
13	Fleming	Robert	12-Nov-1921	28-Nov-1976			http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=237&by=F
14	Forsyth	Malcolm	8-Dec-1936	-			http://www.collectionscanada.ca/emc/m17-119.01-e.php?uid=5556&uid=ID
15	Gilliland	Allan	1965	-	10		http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=13327&by=G
16	Grella-Mozelko	Piotr	15-Mar-1951	-	14		http://www.polmic.pl/osopis.php?lang=en&id=228&pop=kompozycja&pf=%A0&cf=%A0&nf=composers
17	Hamah	Ronald	1945	-			http://www.members.shaw.ca/hammah1/
18	Hodkinson	Sydney	1934	-			http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=5282&by=H
19	Johnston	Richard	7-May-1917	1997			http://www.uea.lgry.ca/lib-old/SpecColl/n/biography.html
20	Kaplan	David	1923	-			
21	Kunz	Alfred	1929	-			http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=747
22	Levin	Gregory	1943	-			http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=822&by=L
23	McDonald	Boyd	n/a	-			http://www.springdale-records.com/Boydhome.html
24	McIntyre	David L.	1950	-			http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=6374
25	Melnik	Lubomyr	1948	-			http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=1071&by=M
26	Morlock	Jocelyn	1969	-			http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=13272&by=M
27	Murgatroyd	Vernon	23-May-1941	-			http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=10693
28	Pischny-Floyd	Monte	1941	-			http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=7688&by=P
29	Polson	Arthur	2-Mar-1934	Feb-2003			http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=3453
30	Radford	Laurie	-	-			
31	Rae	Allan	1942	-			http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=2087
32	Raum	Elizabeth	-	-			http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=1019&by=R
33	Ross	Don	n/a	-			http://www.eecsociety.com/members/ross.htm
34	Schudel	Thomas	1937	-			http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=479&by=S
35	Sirnikoff	Jack	1931	-			http://www.jacksirnikoff.com/
36	Stamland	Andrew	1972	-			http://individual.utoronto.ca/stamland/
37	ter Hart	Stella	-	-			http://www.oceanmusic.com/Stella%20terHart.htm
38	Turner	Sara Scott	n/a	-			http://www.musiccentre.ca/apps/index.cfm?fuseaction=composer/FA dsp biography&authpeopleid=13747

Publishers Table

ID	Name	Editor	Location - link	Year	Standard Music Number	Publ. Number	Collection Title	Collection Editor	Collection Notes	Out of Print?	Notes/Comments
1	Leeds		1	1979							
2	Berandol		3	1968							
3	Universal-Edition		4	1952							
4	Counterpoint		5								
5	Counterpoint		5								
6	Assayer		7	2003							
7	Seesaw Music Corp.		8								
8	Alberta Keys		11	1994							
9	Southern Music Company		12	1991	ST989						
10	Fredrick Harris		13	1972							
11	Warner/Chappell Music, Inc.		16				Classic Festival Solos Volume One				
12	Theodore Presser		17	1998		144-40347					
13	Theodore Presser		17	2001		144-40408					
14	Bourgmusic		18	2006		AA007					
15	Bourgmusic		18	2005		CNS008					
16	Bourgmusic		18	2006		CNV009					
17	Bourgmusic		18	2006		PDR011					
18	Bourgmusic		18	2006		TS015					

Other Sources Table

ID	Name	Location	Year	Notes/Comments
1	CMC			MI 6111 A221mv
2	CMC			MI 6211 A672Li
3	CMC			9940
4	CMC		1980	MI 6111 B635su
5	CMC		1976	MI 6111 B635va
6	CMC		1962	MI 6211 B623li
7	CMC		1962	MI 1631 B623Li
8	CMC		1973	MI 6136 B623tr
9	CMC		1973	MI 1331 E19co
10	CMC		1949	MI 1750 E19tr
11	CMC		1987	MI 1331 F735co
12	CMC		1989	MI 6156 F735fl
13	CMC		1978	MI 6136 F735fi
14	CMC		2003	MI 6158 E45inv 2003
15	CMC		1990	1990
16	CMC		2001	MI 6211 E45ins 2001
17	CMC		1978	MI 6211 H243pre
18	composer website		1978	http://www.members.shaw.ca/rhannah1/coventry.htm
19	composer website		1978	http://www.members.shaw.ca/rhannah1/studjazz.htm
20	CMC		1994	MI 6211 J73th
21	CMC		1989	MI 6211 J73d4
22	CMC		1961	MV 1400 K965si
23	CMC		1973	MI 9221 L665ra
24	CMC		1990	MI 6211 M1527so
25	CMC		1980	MI 6211 M976co
26	CMC		1978	MI 1331 P778co
27	CMC		1979	MI 6126 R134im
28	CMC		1979	MI 6136 R134im
29	CMC		1972	MI 6121 R134th
30	CMC		N/A	N/A
31	CMC		2002	for reference only
32	CMC		2003	MI 6211 S384jum 2003
33	CMC		1989	for reference only
34	CMC		1970	MI 6221 S621ce
35	National Library of Canada (Robert Fleming Fonds)		N/A	MUS 95/D6,42
36	National Library of Canada (Robert Fleming Fonds)		N/A	MUS 95/D6,49
37	National Library of Canada (Robert Fleming Fonds)		N/A	MUS 95/D7/3,2
38	UofS Library		1970	M1032 .A32D58 1970
39	UofS Library - Special Collection		1994	M87 .A32M9 1994
40	UofS Library		1986	M184.M34F47 1986
41	NLOC			M317 S622C4
42	CMC		1997	1997
43	CMC		1993	1993
44	UofS Library		1990	M261 .M34 1990
45	CMC		2004	2004
46	U Manitoba Library		1996	M 385 C37 M6 1996
47	Banff Centre Library		1981	MI 6211.R128.4 08580 Oversize

Recordings Table

ID	Title	Trp. Performer	Accompanist	Id/Number	Company	Company Location - link	Year	Notes
1	Songs: Glenn Buhr	Anne-Marie Donovan (mezzo-soprano), William Sperandel (trumpet/trompette), Glenn Buhr (piano)	N/A		Gandharva Editions		2	1989
2	Songs: Glenn Buhr	Anne-Marie Donovan (mezzo-soprano), William Sperandel (trumpet/trompette), Glenn Buhr (piano)	N/A	CD 47	CMC			1989
3	New Trumpet Concerto (Glenn Buhr)	James Thompson	Charles Dutoit and the Orchestre Symphonique de Montreal	AR 134	CMC			
4	Trumpet Concerto (Glen Buhr)	N/A	N/A	ND 19	CMC			
5	Little suite for trumpet and piano (Keith Bissell)	Joseph Umbrico	Leo Barkin	AR087	CMC			1964 On 1 CD, track 5 (5:25)
6	Little suite for trumpet and strings (Keith Bissell)	Edward Richards	Halifax String	AR054	CMC			1963 On 1 CD, track 5 (5:05)
7	Tripel-Konzert (S.C. Eckhardt-Gramatté)	Phillip Collins	James Morton, cl; Gerald Corey, bsn; Mario Bernardi and the National Arts Centre Orchestra	T 1114	CMC			1974 on one tape
8	Canadian trumpet concerti	Guy Few	Raffi Armenian and the Kitchener-Waterloo Symphony Orchestra		CBC Records		6	1993 Forsyth, Hetu, Nimmons from Radio Program - Mostly Music (Track 4 of CD)
9	Concerto for Trumpet and Orchestra (Forsyth)	James Thompson	Raffi Armenian and the Kitchener-Waterloo Symphony Orchestra	AR 152	CMC			1993 recording of the premiere performance (Jan-12-1988), track 4
10	Concerto for Trumpet and Orchestra (Forsyth)	James Thompson	Charles Dutoit and the Orchestre Symphonique de Montreal	AR 1048	CMC			1988
11	Miniatures for Solo Trumpet	Kevin Gamble		AR435	CMC			Nov. 27, 1976, Contemporary Showcase, Walter Hall, Toronto

Performances Table

ID	Date	Performer	Accompanist	Performance Location - <i>link</i>	Contact Info	Notes
1						
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Locations Table

ID	Type	Street 1	Street 2	City	Postal/ZIP	Province/State	Country	Phone	FAX	Email	Website
1	Publisher			Toronto		ON	CAN				
2	Recording			Toronto		ON	CAN				
3	Publisher			Toronto		ON	CAN				
4	Publisher			Vienna		Vienna	AUT				www.universal-edition.com
5	Publisher						CAN				www.counterpointmusic.ca
6	Recording			Toronto		ON	CAN				
7	Publisher						CAN			editor@assayer.org	www.assayer.org
8	Publisher	2067 Broadway		New York	10023	NY	USA	212-874-1200			www.seesawmusic.com
9	Composer			Edmonton		AB	CAN			george@andrix.ca	www.andrix.ca
10	Composer			Edmonton		AB	CAN			grillilanda@imacewan.ca	
11	Publisher			Calgary		AB	CAN				www.albertakeys-musicpublishing.com
12	Publisher	1248 Austin Highway, Suite 212		Austin	78209	TX	USA	210-226-8167	210-223-4537	info@smcpublications.com	www.smcpublications.com
13	Publisher	Unit 1, 5865 McLaughlin Rd.		Mississauga	L5R 1B8	ON	CAN	800-387-4013	905-501-0929	fhmc@frederickharrismusic.com	www.frederickharrismusic.com
14	Composer			Edmonton		AB	CAN	780-432-1618		piotrgm2@telus.net	
15	Composer			Grand Rapids		MI	USA			tonsetzer@mac.com	
16	Publisher	10585 Santa Monica Boulevard		Los Angeles	90025-4950	CA	USA	310-441-8600	310-470-1587	webmaster@warnerchappell.com	www.warnerchappell.com
17	Publisher	588 North Gulph Road		King of Prussia	19406	PA	USA	610-592-1222	610-592-1229	sales@presser.com	www.presser.com
18	Publisher						CAN			bourgmusic@yahoo.ca	http://www.freewebs.com/bourgmusic/

General Comments Table

ID	Type	Comment Body
1	Composer	This is a demanding and rich tapestry inspired not by a tune called "Coventry Cathedral", but by the building itself. The old cathedral was bombed in 1941, leaving only the walls standing. In the 1950s a new building was erected beside the old, having a multi-storey clear window separating the two. In this glass are carved life-size saints and angels, so that you can look through them and see the ruin of the old church. It is such a powerful sight, and John Hutton's etched figures in the glass are so haunting, that I have sat and stared at it for hours at a time - and of course music eventually emerged. The score to the 'Prelude' section is partly graphic, requiring the players to interpret drawings, lines and other non-musical symbols. Instructions are provided in the score. This section is atonal and expressively dissonant. The 'Meditation', then called 'Pastorale', was actually written before I had seen Coventry, but somehow it seemed to fit. It is a lovely passacaglia, relatively tonal and refreshing after the drama of the first part. This portion was first
2	Composer	Here is a light-hearted piece that reflects my love of jazz. It hasn't been performed as yet, and I hope it is not too academic, as these hybrids often are. No, of course it isn't. It's dedicated to Wendy Grasdahl, to whom I owe much.
3	Composer	<u>Duo concertante #4 for Trumpet and Piano</u> was commissioned by Jeffrey Anderson as part of his work for the degree D.M.A. at the University of Colorado, Boulder, and is the result of close cooperation between performer and composer. The thematic material for the second movement is derived from the hymn tune: "Confie au plus tendre des peres" by L.E. Rivard and published in <u>Chants Evangeliques</u> in Montreal, 1862 and included in Volume 5 of the Canadian Musical Heritage Society's collection of early Canadian music.
4	Composer	<i>Concertpiece</i> was commissioned by trumpeter-pianist Guy Few and premiered by him on the CBC at the Glenn Gould Studio in Toronto on November 18, 1993. The concert was broadcast November 21, 1993. The work is designed to explore the talents of Mr. Few simultaneously as a virtuoso trumpeter and pianist. A recording by few of <i>Concertpiece</i> is included on the CD "Bellows And Brass ... and Boyd," available through the Canadian Music Centre, Toronto, Ontario, Canada. <i>Concertpiece</i> has also been performed in Canada and England by trumpet & piano duos.
5	Composer	<i>Cynet</i> for C Trumpet and Piano was written in 1981 whilst the composer was immersed in the world of William Shakespeare. A "cynet" was a trumpet call used to signal the ceremonial entrances and exits of the Elizabethan theatre. Here, it is a call, not for Hamlet or Macbeth, but for an imaginary theatre and its characters.
6	Composer	The 4 trumpets are divided into 2 groups: A and B. Within each group, the performers should be close enough for comfortable rhythmic synchronicity, while the 2 groups should remain spatially separated. <ul style="list-style-type: none"> • In a concert situation, group A should be on stage. Group B should be somewhere off stage, but in the same acoustic space. Another possibility is group A on extreme stage right and group B on extreme stage left • In a space other than a concert hall, the groups A and B should diffuse creatively, according to the design of the space. Due to the spatial separation, the rhythmic pulse of the piece must remain flexible, rather than rigid. Silences (both metered and un-metered) should be adjusted to the space (if there is long reverberation, the spaces might be observed longer).

APPENDIX D - LIST OF PERSONS CONTACTED

Admiral, Roger (Composer, Pianist)	Dirks, Patricia (ACWC Web
Andrix, George (Composer)	Administrator)
Baldwin, David (Trumpet Instructor – University of Minnesota)	Eckroth, Marvin (Professor Emeritus – University of Saskatchewan)
Barker, Jean-Marie (Counterpoint Musical Services)	Eddington, Alex (Composer)
Belford, Richard (Librarian - University of Saskatchewan)	Ellenberger, Kurt (Composer)
Bourgeois, Adrian (Composer, Bourgmusic)	Elliot, Robin (Institute for Canadian Music)
Brown, Linda (Trumpet Performer and Instructor)	Fedak, Marc (SOCAN)
Csápo, Gyula (Composer, Professor at University of Saskatchewan)	Fenwick, George (CMC Prairie Division)
Currie, Neil (Composer)	Few, Guy (Trumpet Performer, Professor at Wilfrid Laurier)
Deegan, Roger (Composer)	Gardiner, Neil (Administrator – Canadian League of Composers)
Demers, Frédéric (Trumpet Performer)	Gibson, Robert (Composer)
DeJong, Natalie (Trumpet Performer and Instructor)	Gilliland, Alan (Composer)
Donnelly, Karen (Trumpet Performer)	Grella-Mozejko, Piotr (Composer)
	Griffiths, John (Professor at University of Regina)

Hannah, Ronald (Composer)	Morin, Robert (Composer)
Hiscott, Jim (Composer)	Morlock, Jocelyn (Composer)
Heckman, Terry (Trumpet Performer and Instructor)	Nicholson, Diane (Composer)
Ho, Vincent (Composer)	Nicholson, Gordon (Composer)
Horwood, Michael (Composer)	Ogborn, David (Composer)
Kaplan, David (Composer)	Pauls, Cheryl (Composer, Professor at CMU)
Krepakevich, Shane (Composer)	Peters, Randolph (Composer)
Kreyszig, Walter (Professor at University of Saskatchewan)	Pettigrew, Laura (Composer)
Lazarevich, Gordana (Professor Emeritus – University of Victoria)	Pinchin, Harry (Composer, Cosmopolitan Music Society)
Lewis, Edward (Professor Emeritus – University of Regina)	Pishny-Floyd, Monte Keene (Composer)
Lindemann, Jens (Trumpet Performer, Professor at UCLA)	Radford, Deanna (Composer, GroundSwell)
MacKay, Gillian (Professor at University of Toronto)	Raum, Elizabeth (Composer)
Matthews, Michael (Composer)	Read, Ken (Composer)
McDonald, Boyd (Composer, Pianist)	Reid, John (CMC Prairie Division)
McNeill, Dean (Composer, Professor at University of Saskatchewan)	Robinson, Christopher (Composer, GroundSwell)
Melnyk, Lubomyr (Composer)	Ross, Don (Composer)
	Rumancik, Mayanne (Composer)

Sandred, Orjan (Professor at University
of Manitoba)

Schudel, Thomas (Professor at
University of Regina)

Shand, Patricia (CMC)

Shiplett, Arlene (French Horn
Instructor)

Staniland, Andrew (Composer)

Steele, Appollonia (Librarian –
University of Calgary Special
Collections)

Ward, Sophie (Oceanna Music)

Whitehead, Russell (Professor at
University of Alberta)